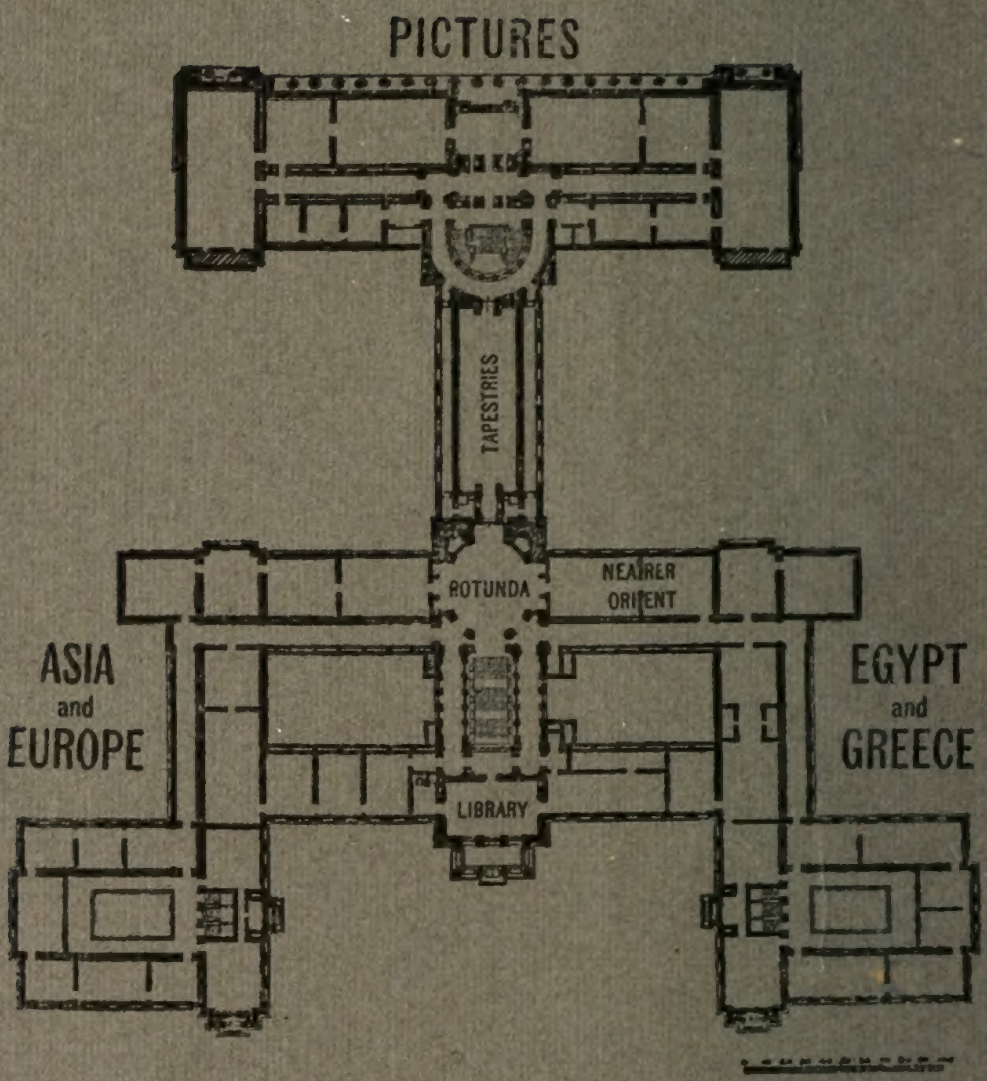
HANDBOOK
OF
THE MUSEUM OF FINE ARTS
BOSTON

JANUARY, 1915



MAIN FLOOR PLAN

Cat.
B

HANDBOOK
OF
THE MUSEUM OF FINE ARTS
BOSTON

LIBRARY
UNIVERSITY OF TORONTO



136393
25 | 5 | 15

1915

LIBRARY
UNIVERSITY OF TORONTO

The present **Handbook** describes and illustrates the **collections** without regard to changes of exhibition

The Museum is open every day in the year, excepting the Fourth of July, Thanksgiving Day, and Christmas; on week-days, 9 A.M. to 5 P.M. (Saturdays, 6 P.M.; other week-days, November 1 to March 1, 4 P.M.); Sundays, 1 to 6 P.M. Admission is free on every Saturday and Sunday and on public holidays. On other days the entrance fee is twenty-five cents. Children under fourteen years of age are not admitted unless accompanied by an adult.

The doorkeeper will receive the entrance fee and will check canes and umbrellas, also when possible cloaks and packages, without charge.

The public lavatories are reached from the transverse corridor back of the main stairs (women to the right, men to the left).

At the Sales Office, to the right after passing the turnstile, the publications of the Museum and photographs of objects may be purchased. A Visitors' Book for the entering of names will be found on the desk. Comments and suggestions will be gladly received from visitors. The use of a wheel chair in the galleries may be obtained without charge on application here; with an attendant the charge is $1.00 per hour. Apply here also to see any officer of the Museum. A public telephone will be found here, and the City Directory and Railway Guide may be consulted.

At the branch telephone exchange at the end of the corridor to the left from the entrance hall stamps may be obtained and letters posted.

The officers of the Museum have united in offering to act as Docents — or companions to visitors in the galleries — as far as their other work will permit. For appointments apply to the Supervisor of Education, in the office of the Administration, entered from the Crypt back of the main Stairway.

The Restaurant in the basement of the Japanese wing, reached by the corridor to the left from the main entrance, is open to visitors from noon until the closing hour (a hot lunch from noon to 2 P.M.) daily, excepting Sunday.

All articles are received at the business entrance, reached from Huntington Avenue by the pathway west of the Museum building or by the driveway beyond the School building.

CONTENTS

EGYPTIAN ART — PAGE

INTRODUCTION 3
PREDYNASTIC 9
OLD EMPIRE 11
MIDDLE EMPIRE 35
NEW EMPIRE 39
PTOLEMAIC 53
ROMAN AND COPTIC 55
SEMITIC ART 56

CLASSICAL ART

INTRODUCTION 61
ARCHAIC ROOM 67
FIFTH CENTURY ROOM 79
FIRST MARBLE ROOM 95
SECOND MARBLE ROOM 99
FOURTH CENTURY ROOM 103
LATE GREEK ROOM 109
GRAECO-ROMAN GALLERY 119
GREEK VASE ROOMS 122
COINS 125

PICTURES

INTRODUCTION: WESTERN ART TO THE END OF THE RENAISSANCE, 1600 135
ITALIAN 142
SPANISH 153
GERMAN 149
DUTCH 161
FLEMISH 167
FRENCH 171
ENGLISH 185
AMERICAN 190

PAGE

WESTERN ART (THE MINOR ARTS OF EUROPE AND THE LEVANT) 211

TEXTILES

WEAVINGS 213

LACES 230

OTHER COLLECTIONS

MOHAMMEDAN 237

EUROPEAN 255

CHINESE AND JAPANESE ART

INTRODUCTION 275

SCULPTURE 285

PAINTINGS 298

PRINTS 327

MINOR ARTS: INTRODUCTION 328

CHINESE BRONZE 330

SWORD FURNITURE 335

LACQUER 337

CHINESE POTTERY 339

CHINESE PORCELAIN 343

TAPESTRY 346

MORSE COLLECTION OF JAPANESE POTTERY 347

COLLECTION OF PRINTS 355

LIBRARY AND COLLECTION OF PHOTOGRAPHS 371

COLLECTIONS OF CASTS

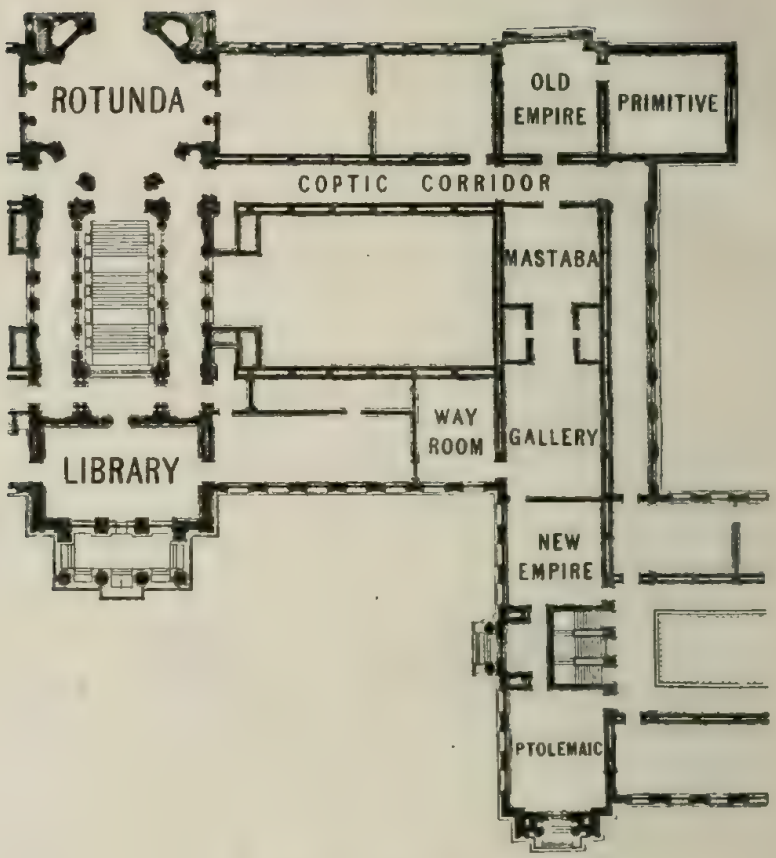
GREEK AND ROMAN SCULPTURE 377

ITALIAN RENAISSANCE SCULPTURE 380

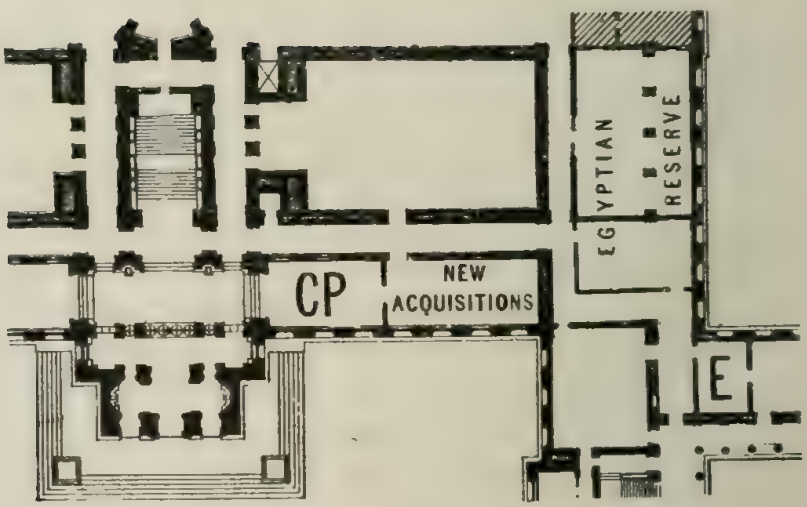
SYNOPTICAL TABLE OF THE HISTORY OF ART 383

THE MUSEUM AND ITS HISTORY 387

EGYPTIAN ART



Main Floor



Ground Floor

E indicates the office of the Department

EGYPTIAN ART

THE collections of the Egyptian Department offer to the visitor ample opportunities for the study and enjoyment of Egyptian Art. The nucleus of the collection is the portion known, from its donor, as the C. Granville Way Collection, which was presented to the Museum in 1872. Liberal gifts from private individuals, the returns from contributions to the Egypt Exploration Fund and the Egyptian Research Account, and the "finds" of the several successful expeditions which the Museum has sent into the field, have since then greatly increased the collection.

Egyptian art is, through its long course of nearly five thousand years, the continuous expression of the creative spirit of a single race. This race, homogeneous and strongly individual, both in its physical characteristics and its culture, gained during the first of those five millenniums a perfect mastery over the hard materials of the earth, and worked out thereafter one of the two great civilizations of the ancient world. Egypt in the south and Babylonia in the east, powerful in their influence on the classical world, represent the sources of our modern culture.

Handicraft is but one phase of culture. Its products, the only tangible remains of the early life of the Egyptians, embody for us the characteristics of the race and the culture. It is from these products of the handicrafts that we must build up not merely our knowledge of the technical methods of the Egyptians, but also the interpretation of their intentions and of their appreciation of those objects which appeal to our

taste as masterpieces of art; for it is to be distinctly borne in mind that the study of Egyptian art must be approached from a strictly historical standpoint unhampered by modern ideals. So only can it be fully understood and appreciated.

The land of Egypt is a long, narrow valley of extraordinary fertility, lying between two rocky deserts. The valley owes its life to the Nile annually bringing down from Central Africa and the Abyssinian hills a rich silt, and saturating the soil with moisture. The climate is that of the dry desert. But neither climate nor landscape is so monotonous as seems at first sight. The desert is not a waste of sand, but a high plateau of rock broken by hills and ravines, and crossed by the fiercest of wind storms. The seasonal changes are marked. The effect of climate and landscape on the character of a race is an intangible thing, difficult to estimate and easy to exaggerate. But the effect of the conditions of life forced on the inhabitants by the physical character of a country is a thing which may be calculated with a certain amount of precision. In Egypt agriculture, cattle raising, and shipping are all predetermined as the earliest elements of life. So also the architecture was dependent on the simple necessities of the climate and the available materials — reeds, wood, mud-brick, and stone. The other natural resources, hard stones, metals, and other minerals, are bound in turn to stimulate the growth of technical skill and to influence the conditions under which the culture develops. The river furnishes the constant easy means of communication which always permitted the distribution of products and of knowledge, and maintained the homogeneity of race and culture during all periods. The deserts on each side prevented the rise of any power near enough to threaten the national character until it had reached its highest forms.

In this isolated, unchanging, and life-sustaining

environment, we find at the earliest dawn of Egyptian history a race of almost neolithic savages living in a tribal state by means of agriculture, hunting, herding, and simple handicrafts. The weapons and implements are of flint and stone. Woodcarving, basket-making, tanning, and pot-making are fully developed. The products of all the handicrafts show the same characteristics which mark Egyptian art as a whole — patience and courage in treating the hardest materials, simplicity and sense in the selection of practical forms, a facility in catching the characteristic lines of animals, and a love of finish. More than all this, the products of these primitive arts show a devotion to utility which was never lost. In this early period we see the beginning of Egyptian art and Egyptian technique. The methods of working the stone maceheads, vessels, and slate paint-palettes in animal forms are essentially the same as those employed in the reliefs, statuary, and stone vessels of later ages. The beginning of drawing, painting, and ornamentation are found in the line drawings on the pottery, the white line decorated pottery, and in the basket-work patterns.

About 4500 B. C.

The first advance was brought by the invention of copper working, probably the greatest of all discoveries in its effect. Within a few hundred years at most, after the introduction of copper weapons, the Egyptian tribes were forced into a political union under an absolute monarch. The use of copper implements, the discovery of beds of minerals, the invention of the stone-borer and the bow-drill, the development of a canal system, the invention of writing for administrative purposes — all contributed to a great national prosperity, whose resources were at the disposal of a single royal family. In the service of the needs and of the ostentation of this

4000 B. C. to 3000 B. C.

3000 B. C. to 2400 B. C.

family, the old mud-brick architecture was transposed into stone architecture, while painting, sculpture, and all the handicrafts were developed to their highest point. Thus during Dynasties IV and V Egyptian culture in all its phases, including art, reached its culmination. So far as technical methods are concerned, the Egyptians learned little after this period except glass-making. The canon of proportions, the rule of frontality, all the usual compositions were fixed. The different orders of columns, the square pillar, the palm, the nymphaea caerulea, the nymphaea lotus were all in use, as well as the true vault, the barrel vault, and the corbel vault.

1600 B. C. to 1200 B. C.

After this culminating period the products of Egyptian art vary in number and beauty with the varying economical and political conditions of the country. But the technique remains the same, and the old excellence is seldom equalled and never exceeded. The great changes came in the New Empire, when contact with Asia, the Mediterranean Isles, and the east coast of Africa brought in new subject-matter — the horse, battle scenes, new animals, new plants, strange men. The greatest change of all came in the time of Akhenaton (Amenophis IV), as a reflection of the religious reform made by that monarch. But here again the change was due to subject-matter rather than to any modification in the character of Egyptian art. The art was always practical and realistic. The physical type of the god-king had always been the ideal type. The use of the degenerate form of Akhenaton as the ideal type startles us, but is only in conformity with olden practice. So also the relaxation of court forms and dignity under this strange man is faithfully represented in the reliefs quite in conformity with the rules of the old art. Thus it is that the return of the old established social and religious order under Dynasty XIX brings back the old forms

of the art. In fact, the whole work of Akhenaton appears more a question of political economics than of religion or of art. That king, far from being a religious dreamer, was a politician who felt the closing grasp of the Amon priesthood on the monarchy, and attempted to break the financial power of that priesthood. He failed, and the succeeding dynasty saw the domination of the priestly power over the monarchy. The foreign possessions were lost. Egypt fell a prey first to the mercenaries brought in by a feeble, cruel, and avaricious priesthood, and then to foreign conquerors, Ethiopians and Assyrians. In 663 B. C., for the last time, a strong native monarchy was reëstablished under Psammetic I, and Egypt turned with enthusiasm to the forms and ideas of Egypt of the Old Empire, Egypt of the period of the culmination of its culture. When the old priesthoods were revived and the old titles of honor, whose functions were forgotten, then also the old monuments were copied and imitated, but with a certain sweet delicacy, a certain effeminacy and aestheticism which were happily lacking in the old art.

1200 B. C. to 663 B. C.

This renaissance period ended practically with the Persian conquest in 525 B. C. Egyptian culture clung tenaciously to its fixed forms through the Ptolemaic period (332–30 B. C.) and the Roman period (30 B. C.–300 A. D.). It lost its identity with the introduction of Christianity. The last stand made by civilized paganism against Christianity was in the Isis Temple at Philae, where the services were maintained as late as the fifth century after Christ.

THE DIVISIONS OF EGYPTIAN HISTORY ARE

1. *Predynastic Period.* About 4500–3300 B. C.
2. *Early Dynastic Period.* 3300–3000 B. C. Dynasties I and II.
3. *Old Empire.* 3000–2400 B. C. Dynasties III–VI. The great culminating period.

4. *The Intermediate Period.* 2400–2100 B. C. Dynasties VII–X. Political disunion and economic depression.
5. *Middle Empire.* 2100–1700 B. C. Dynasties XI–XIII.
6. *The Hyksos Period.* 1700–1600 B. C. Dynasties XIV–XVI. Disunion and subjection to foreigners.
7. *New Empire.* 1700–1200 B. C. Dynasties XVII–XIX. Period of political and religious organization. Economic prosperity based largely on foreign conquest. Great architectural activity.
8. *Late Period.* 1200–663 B. C. Dynasties XX–XXV. Domination of Amon priesthood. Usurpation of Libyan mercenaries. Conquest of Egypt by Æthiopia and Assyria.
9. *Renaissance.* 663–525 B. C. Dynasty XXVI.
10. *Persian Period.* 525–332 B. C. Dynasties XXVII–XXX.
11. *Ptolemaic Period.* 332–30 B. C.
12. *Roman Period.* 30 B. C.–394 A. D.
13. *Byzantine (Coptic) Period.* 394–638 A. D.
14. *Moslem Period.* 638 A. D. to present day.

The following list of books is made for the convenience of visitors who wish to become acquainted with the more important features of ancient Egyptian history and art. The books are all of them in the Museum Library, where they are accessible to the public. The visitor will find many other publications in French, German, and English in the Library, as well as a great number of photographs.

K. Baedeker (Editor), *Egypt.* 2 vols., dealing with Upper and Lower Egypt.

Egypt Exploration Fund, *Atlas of Ancient Egypt.* 1894.

W. M. Flinders Petrie and others, *A History of Egypt.*

J. H. Breasted, *A History of Egypt.* 1905.

G. Maspero: *The Dawn of Civilization.* 1894. *The Struggle of the Nations.* 1896. *The Passing of the Empires.* 1900. *Manual of Egyptian Archaeology.* 1889. Translation from the French by A. B. Edwards.

A. Erman, *Life in Ancient Egypt.* 1894. Translation by H. M. Tirard.

Jean Capart, *Primitive Art in Egypt.* Translated by A. S. Griffith, 1905, with revision by the author.

W. M. Flinders Petrie, *Egyptian Tales.* 2 vols. An English adaptation of the ancient stories translated into French by Maspero.



Flint Implements *Predynastic*

The collection of objects from the predynastic period is small but fully characteristic. The beautiful chipping of the flint weapons and implements, the wonderful finish of the stone mace-heads and vessels, show the highest technical skill attained by neolithic man. The copper harpoons, imitating in form the bone harpoons, are among the earliest examples of metal work found in Egypt. The roughly-marked knife below is from Dynasty I, and shows the degeneration of flint-working caused by the introduction of copper knives.



White Line Decorated Pottery *Predynastic*

The pottery vessels of red-burnished soft brown ware, decorated with drawings in white or yellow lines, belong to the early predynastic period. They are contemporaneous with the flint implements. The drawings show the very beginnings of the art which produced the later paintings and painted reliefs.



Red Line Decorated Pottery *Middle Predynastic*

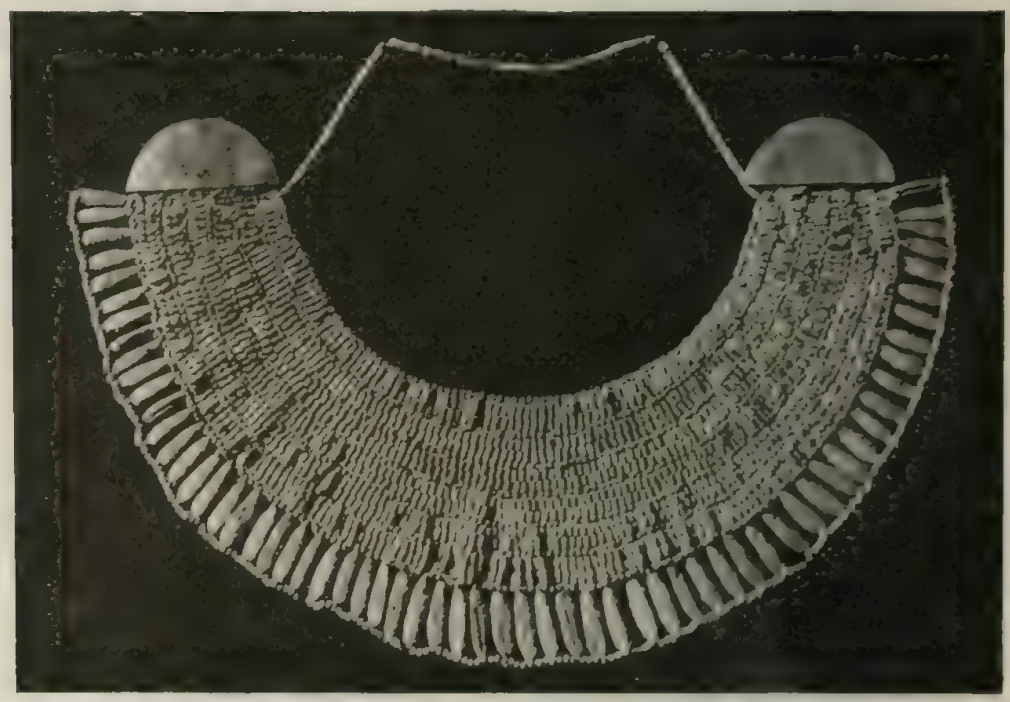
The pottery vessels of hard, fine, pink ware, decorated with drawings in red lines, are characteristic of the copper period, and mark a decided improvement in the material used in the pottery. The color of the line drawings has been changed from white to red to obtain a contrast with the lighter background. The symbols introduced in the standards on the boats are the symbols used later to designate the deities of the tribal nomes, and they represent the very beginning of the invention of hieroglyphic writing.



Portrait Statue in Wood of Senedem-ib-Mehy *Dynasty VI*
From Giza

This statue has been compared in artistic quality with the Dynasty IV statue of Sheik-el-Beled[1] in the Cairo Museum, which is the most famous wood-carving from Ancient Egypt.

[1] A cast of this statue may be seen in the Study Series on the ground floor.



Gold and Faïence Necklace of Im-Thepy *Dynasty VI*

This unusual necklace was found in the tomb of Im-Thepy at Giza. Other objects from his tomb, including his inscribed alabaster head-rest and copper sacrificial vessels, may be seen in the same case. His wooden coffin is on exhibition in the Study Series.



Colored Statuettes of Ptah-khenuwi and his Wife Dynasty V

This pair statue of a common priest of Dynasty V and his wife is exactly like the slate pair on page 17 in grouping and attitude. It was found in the statue chamber of the mastaba of Ptah-khenuwi in the cemetery of the priests of Cheops. In Dynasty V the funerary priests of Cheops utilized the streets and open places of the royal cemetery as sites for their own tombs. Ptah-khenuwi was one of these, and his statuettes show the impulse given to private art by the execution of the great masterpieces of Dynasty IV sculpture. The man who made this pair statuette had almost certainly seen our Mycerinus statues and had

perhaps worked as an apprentice with the Mycerinus sculptors. The statuettes were intended for portraits, as was required by the purpose which they served. The stone is limestone. The conventional colors show the finished aspect of all Egyptian statuary, and make us realize how fortunate it is that the color has been lost from our great masterpieces.



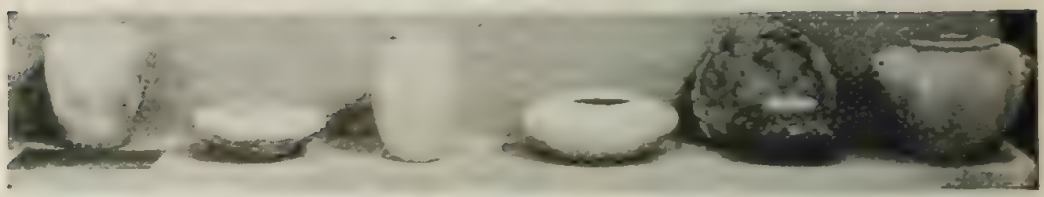
Portrait Head of Limestone *Dynasty V*

The small head of limestone — throughout the Old Empire this material was greatly favored by the sculptors — shows well the climax reached by the artists of the Old Empire in making small portraits. The face is that of a man in middle life, and shows an ordinary, matter-of-fact person, fairly well conditioned, and viewing the world good-naturedly. The type of head is totally different from the patrician of the IV Dynasty shown on page 26. The earlier portrait is clean-cut and aristocratic; this small head is that of some man one can easily imagine to have worked his way up from the ranks.



Magical Set of Cheops *Dynasty IV*

Sets of magical implements have often been found in graves of the Old and Middle Empires. The set found in the Valley Temple of Mycerinus consists of dummy vases and a flint implement called a peseshkef-wand, bearing the two names of Cheops. This wand applied to the lips of the dead man enabled him to speak and recite the magical formulas necessary to a happy future life. The objects of this set furnish a striking example of the wonderful power over hard stone possessed by the workmen of this period.



Ceremonial Stone Vessels *Dynasty IV*

In the predynastic period stone vessels were very rare, because of the labor involved in hand carving and the difficulty of getting suitable blocks of stone. During Dynasty I, when the use of copper implements had come to its full effect, stone vessels entirely replaced the fine pottery vessels, undoubtedly owing to the opening of the quarries and the invention of the weighted stone borer. In Dynasty III vessels made on the potter's wheel appear for the first time, and in the succeeding dynasties the wheel-made pottery vessels replaced the stone vessels in daily use. But for many purposes stone vessels as objects of luxury still continued to be made, especially as ceremonial vessels for the graves of kings and nobles. The series of ceremonial stone vessels from the Valley Temple of Mycerinus show the great variety of stones at the command of the artisans of Dynasty IV — alabaster, several kinds of limestone, diorite, syenite, granite, basalt, porphyry, slate, crystal, and brecchia. The outside appears in all cases to be formed and finished by hand. Some of the undressed vessels show a pounded surface similar to that of the unfinished statuettes. The inside was bored out with the weighted stone borer or by the copper cylinder borer, though certain parts were rubbed out by hand. A few of these vessels which bear the names of earlier kings, and some others which are of archaic form, were probably taken from the temples of earlier tombs.

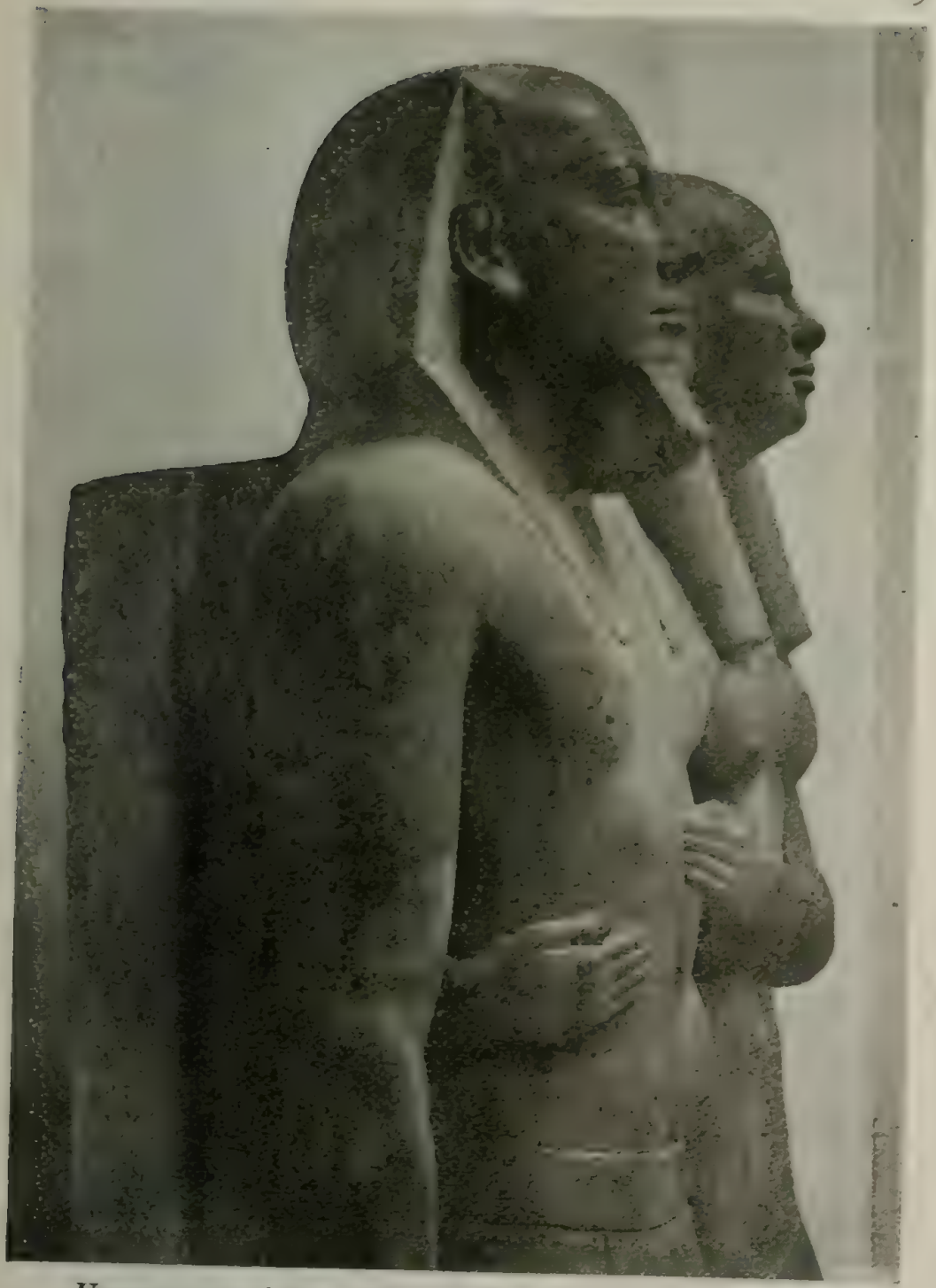


Slate Group : Mycerinus and His Queen Dynasty IV

The collection of Old Empire sculptures come from the excavations of the Egyptian expedition sent out by Harvard University and the Museum of Fine Arts. This expedition worked during the period 1905 to 1910

at the pyramids of Giza, and was especially successful in the excavation of the temples attached to the Third Pyramid, built by Mycerinus about 2800 B. C. Half of the statues found became by law the property of the Khedivial Museum and half are now in the Museum of Fine Arts. The importance of these statues for the history of Egyptian art lies not merely in their beauty, but also in the fact that they are the first masterpieces of the great creative fourth dynasty to be dated beyond dispute. They have enabled us to remove the uncertainty regarding the date of the royal statues of Chephren and to identify the Sphinx as a portrait of Chephren. The unfinished statues show the technical methods of the Egyptian workmen, and the finished statues reveal the artistic intentions and the ideals of the master-sculptors.

All Egyptian sculpture, both statues and reliefs, served a purpose which to the Egyptian mind was perfectly practical — one may say, utilitarian. The whole race believed in a life after death, a ghostly duplicate of life on earth, but with added necessities and dangers. The statues were intended to be exact facsimiles of the man to furnish an abode for the soul. The reliefs were intended to provide his soul with spirit-food, spirit-drink, and spirit-clothing. Consequently, the whole sculpture is pervaded by an exact, painstaking realism. This realism, commanding the wonderful technical skill of the Egyptians, produced the exquisitely modelled portraits now in our collection; but, on the other hand, hampered by the crudeness of the Egyptian sense of color, the same realism demanded that this fine modelling should be covered with simple, conventional colors. When finished so as to fulfill the desired practical magical purpose, both statues and reliefs presented a crude, gaudily-colored aspect which robbed them of much of the beauty which the uncolored stone now has for modern eyes.



Upper part of Slate Group: Mycerinus and His Queen
Dynasty IV

The slate pair, representing Mycerinus and the Queen, is the finest example of Egyptian portraiture in the Museum. In all the world, it is rivalled only

by the diorite statue of Chephren in the Cairo Museum. The face of the king alone has received the final polishing and the coat of color of which traces may still be seen, especially about the ears. The rest of the two figures is more or less unfinished, in spite of the fact that the modelling appears so perfect. The royal uraeus on the forehead of the king is wanting, yet the personal qualities of the face are sufficient to convey a strong impression of royal dignity and consciousness of power. The queen's face is of rare womanly loveliness. We are, undoubtedly, looking at the living faces of a royal pair.



The Slate Group as Found



Seated Statuette of Meryt-Aket-Nesut, Superintendent of the Royal Gardens. Dynasty V. From Giza

A portion of the mastaba in which this statue was found, consisting of a wall of the outer chamber with the doorway to the inner chamber, is installed behind it in the gallery.



Head of Alabaster Statue of Mycerinus *Dynasty IV*

The large alabaster statue of Mycerinus is in a fragmentary condition; but the remarkable workmanship of the parts preserved stamps it as the greatest known masterpiece of Egyptian sculpture. It was completely finished, but fortunately the traces of the black beard and hair are all that remain of the coloring. The modelling of the knees is anatomically perfect. The face presents a version of the Mycerinus face, slightly different from that of the slate pair. It is either the work of a different artist or the face of Mycerinus at another period in his life. There are also two versions of the Chephren portrait with a similar difference. This statue was worked from a single block of alabaster taken from the Hat-nub quarry.



Alabaster. Head of Shep-ses-kaf Dynasty IV

The head of the crown prince, showing the soft immature features of a boy, is fully equal in its exquisite modelling to any of our great masterpieces. The face is singularly like that of Mycerinus, and might even be taken for a portrait of the youthful Mycerinus. But the custom of placing statues of the sons, especially of the crown princes, in the tombs of their fathers is well known; and it is therefore more probable that this head is from a statue of the crown prince Shep-ses-kaf, the successor of Mycerinus.



Unfinished Statuettes of Mycerinus *Dynasty IV*

When Mycerinus died, the Third Pyramid, the temples, many of the statues, and the stone vessels were unfinished. Shep-ses-kaf, young, harassed by rivals and anxious about his own tomb, completed hastily the pyramid of his father, and placed the statues as they were in the temples. Thus we have a series of unfinished statuettes of Mycerinus showing us six stages in the carving of a statue.

The rough blocking has manifestly been done by sawing, bruising, and rubbing. The artist has marked the statues at each stage with red lines to guide the workman. The later stages have been worked mainly by rubbing. The fifth stage shows a well-modelled portrait of the king lacking only the final polish.

The slate triad opposite is not a relief, but a triple statue supported by a heavy slab, a device used freely in all periods of Egyptian sculpture to prevent fractures. The group represents Mycerinus, Hathor, Mistress of the Sycamore Tree, and the Hare nome. The inscription before the nome figure says: "I have given thee all good offerings of the South forever." That is, this triad was the equivalent of the figures



Slate Triad Nome-Goddess, Hathor, and Mycerinus
Dynasty IV

bearing offerings found on the tomb-reliefs of princes, — figures which are often labelled thus each with the name of a district. Originally there must have been forty-two of these triads, one for each of the forty-two nomes. Four intact triads were found, all of Upper



Portrait Head of Nofer *Dynasty IV*

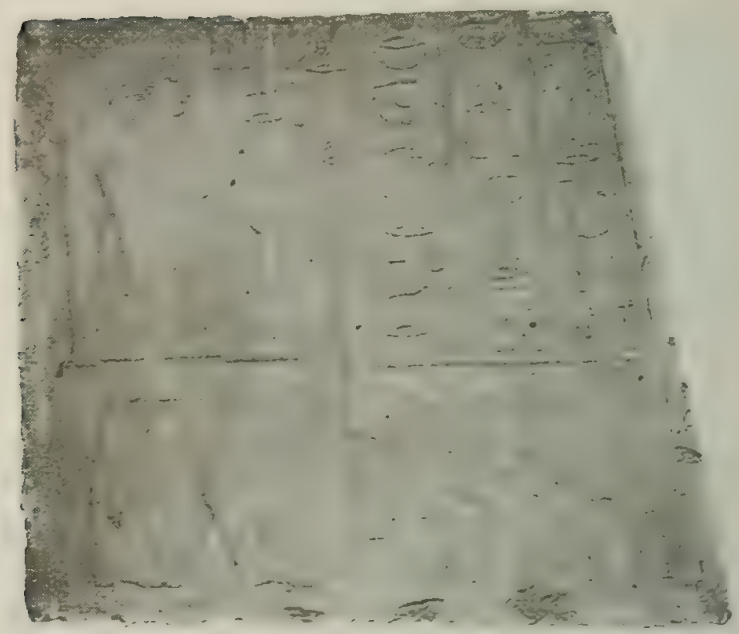
Egyptian nomes, and fragments of many others of the same material and about the same size. Alabaster fragments were also found, and it may be that the Lower Egyptian nomes were represented by alabaster triads.

In Egypt the greatest artisans were attached to the service of the royal family, and the main line of artistic development is always found in the work done for the monarch. Yet all work follows as closely as possible the technique and forms of the royal art. It is of interest, therefore, to have the portrait head of the "Treasurer of the two Magazines of Silver," Nofer, of Dynasty IV, as an example of the better private art of that period. This head was found in the burial-chamber of the mastaba in whose offering-chamber we found the relief of Nofer reproduced on the opposite

page. Heads of this type were intended to be used as magical substitutes for the real head in case the latter was damaged. The purpose of the head required, therefore, that it should be an exact portrait; and the strong, bony features here represented carry conviction of their truthfulness. The head seems to be rather rough in workmanship, but it had probably been finished with plaster, traces of which are still visible.

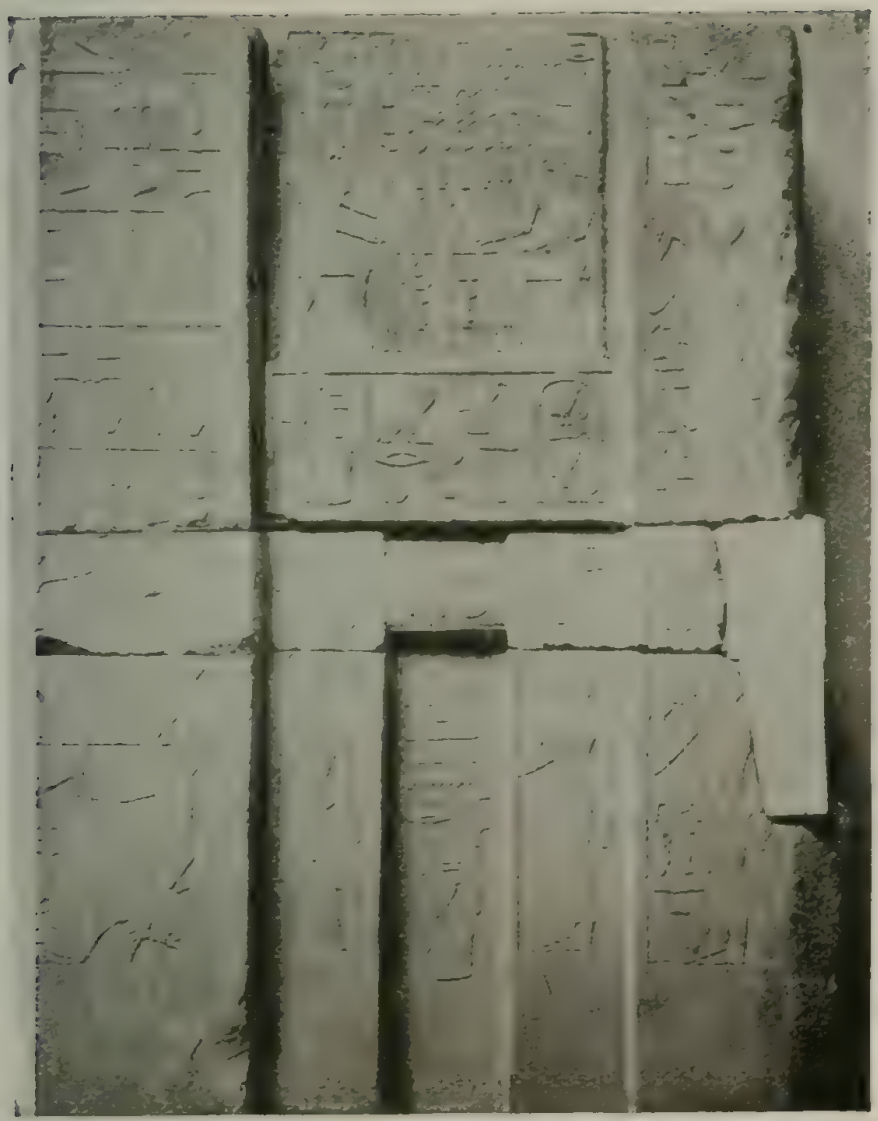


Portrait of Nofer in relief *Dynasty IV*



Relief from Tomb of Nofer *Dynasty IV*

Relief-work reached its culmination in Dynasty V, and examples of Dynasty IV relief are uncommon. The earlier reliefs are very low and delicate, while those of Dynasty V project distinctly above the background and are boldly modelled. The block of white limestone with the figure of the Treasurer Nofer, an offering inscription, and the figures of four of his scribes, is not only a typical late Dynasty IV work, but it also affords one of the proven cases of portraiture in relief. The striking facial characteristics of the magic head of Nofer as seen in profile are reproduced beyond dispute in the profile relief on the slab. The fourth scribe represented is Sennuwka, probably the same man whose offering-chamber is reproduced in the next illustration.



Relief from Tomb of Sennuwka *Dynasty V*

The mastaba of Nofer occupied a site in the royal cemetery. Behind it, in one of the open spaces of the cemetery, a tomb of Dynasty V had been built for a mayor of the "City of the Pyramid : Glory of Cheops," Sennuwka. The northern false door in the west wall of the offering-chamber of this mastaba is here reproduced. The reliefs were never entirely finished, and show clearly (on the right) the preliminary outline drawing in black, the chiselling away of the background, and the rubbing of the reliefs. The lines do

not show which were used in carrying out the canon of proportions, yet it must be assumed that the same canon was followed as in other Dynasty V reliefs in this cemetery. A vertical line was drawn for each human figure, and dots were placed at fixed distances on this line to mark the knees, the waist, the navel, the breast, the neck, and other parts. Through these dots cross lines were drawn and dotted to mark the lateral measurements. A comparison of the various known preliminary drawings shows that the human standing figure, from the top of the forehead, excluding the crown of the head, to the soles of the feet, was divided into six spaces, each equal to the length of the foot. This same canon, later with eighteen divisions instead of six, was used throughout the course of Egyptian history.

The reliefs were finally colored as in the mastabas in the middle of the hall. The Mayor Sennuwka is no doubt the same man as the fourth scribe of the Nofer relief, but advanced in office after perhaps thirty years of public service.



Scene on Mastaba Wall *Dynasty V*

The name "mastaba" is a modern Arabic word designating the low adobe bench used in the houses of the peasants. It was first applied by Mariette's workmen to designate the superstructures of the Old Empire tombs, rectangular masses with flat top and sloping sides, and has been adopted by Europeans as a technical term for such tombs. The mastaba tomb has many different forms, but all present the same functional parts: (1) a burial-chamber underground for the protection of the burial, reached by a stair, a sloping shaft or a vertical shaft, and closed forever after the burial; (2) a superstructure containing an

offering-place, a meeting place for the living with the dead. As these parts were functional, they varied in form with the growth of the knowledge of masonry; and the mastabas from Dynasties I to VI reproduce exactly the history of Egyptian architecture. During this whole period, the mastabas, like the pyramids, are orientated parallel to the valley, with the offering-chamber on the valley side on the southern end of the superstructure opposite the burial-place. In other words, the mastabas on the east bank face west and those on the west bank face east, that is, they face the offering-bearers coming up from the valley.

The offering-chamber, or chapel, was first built inside the superstructure in the reign of Chephren. The form of interior chapel used during Dynasty V is that shown by the two mastaba chambers from Saqqarah. Hidden in the filling of the mastaba, adjacent to the offering-room, was a second chamber for the statues of the dead and his family. This statue chamber, called a "serdab," was sealed up but connected by a small slit with the offering-chamber. The statues faced this slit, which was intended either to allow the spirit of the offering to penetrate to the soul in the statues or to allow the spirit of the dead to visit the statues.

The offering-chamber usually has one or two symbolic doors, "false doors," on the side towards the burial-chamber, which in the earliest known forms are copies of the wood-roofed mud-brick doorways of the Early Dynastic period. The round bar at the top of the stone niche is a representation of the first log of the roof over the doorway. It is this symbolic door, first built of mud-brick, then of stones, and later of a single slab, as in our mastabas, which finally degenerated into the simple grave stone, or funerary stele. The symbolic door bears on the sides the name and titles of the deceased with an offering formula. Above he is

represented seated at a table of offerings. Sometimes the middle panel is carved to represent a wooden door, and in one or two cases the deceased is shown in the act of coming out; for it was through this door that the spirit was supposed to pass to and fro between the grave and the world of the living; and a series of magical texts to assist him in this act are known, called "texts for coming forth by day." This is, in fact, the title of the so-called "Book of the Dead." The other reliefs on the walls of the offering-chamber were supposed in some way to provide the spirit with the enjoyment of the earthly scenes there depicted — sowing, reaping, inspecting the cattle, sacrifice, and feasting. The magical value of these scenes depended on their realism, and in spite of all their technical deficiencies, these Egyptian scenes are plausible and lifelike. Nor, as is often stated, did the sculptor hesitate to depict moving figures, such as the man running with two heavy pails of live fish in the top row of the papyrus swamp scene, and the flying birds in the same scene. Yet there is no true perspective, and the difficulties of the side view of human figures were never overcome.

The coloring of these reliefs is partly preserved and shows the conventional scheme of red, black, white, blue, green, and yellow, universally used in Egypt. Shades are practically unknown, and the painting without relief is flat. One may almost say that the painting is merely colored drawing, owing its whole charm to the clear, graceful outlines. The colored drawings, if one may be allowed the term, are earlier than the colored reliefs, and the uncolored drawings are still earlier, so that it may be said that the colored reliefs are an advanced form of colored drawings, an almost unconscious attempt to gain plasticity. Probably the Egyptian artist strove for his effects in a practical rule-of-thumb manner, without much theorizing; but, as a matter of fact, his relief-work was

an accessory to the painted drawings. It gave a plasticity which his crude sense of color could never attain, and produced the similitude of life which was the aim of all his efforts.

The variations in the workmanship of some parts of these mastabas are largely due to the different kinds of stone used. The soft, yellow limestone and the brittle nummelitic limestone are from the local quarries. Unsuitable to fine work, they received a plaster dressing which has largely disappeared, carrying with it the finer details. The best preserved parts are those undressed reliefs carved on the fine white limestone slabs quarried across the river at Turah. As is usual in such large pieces of Egyptian work, some parts have been reworked and some were never finished.

The offering-chambers, no matter how elaborate their reliefs, were dark, narrow cells lighted dimly by one or two slit windows. On the set feast days the relations of the dead came with their offerings of food, which they placed before the false door. Offering formulas were recited to secure the use of the food to the spirit of the dead. The offering finished, the visitors went away, locking the wooden door and leaving the room silent and deserted until the next feast day.



Figures at Base of Stele *Dynasty V*



Papyrus Bundle-Column
Dynasty XII

The most striking architectural features of the great Egyptian temples are the colonnaded courts and the halls of columns. The stone architecture of Egypt was a secondary development. The mud-brick architecture with wooden accessories was fully developed — masonry, arches, columns — during the first two dynasties, and this mud-brick architecture was transposed into stone during the third, fourth, and fifth dynasties. Thus, most of the forms and details of the stone architecture are imitations of the older mud-brick architecture. It is therefore no accident that stone columns imitate the palm logs and the mud-smeared bundles of plant stems used as roof supports in the earlier days. The bundle-columns represent bundles of nymphaea caerulea stems, nymphaea lotus (not the Indian lotus) stems, and papyrus stems. The capitals are formed to represent buds or flowers — usually designated "closed" or "open capitals." The papyrus column with open capital is often called by mistake a lotus capital.[1]

[1] A full exposition of the types of columns may be found in Borchardt's "Pflanzensäule."



Statue of an Egyptian Lady Named Sennuwy
Middle Empire. From Kerma

This important statue fills a gap in the collection, which hitherto had no representative examples of Middle Empire sculpture.



Statuette *Dynasty XI*



Statuette *Dynasty XI*

The colored wooden figures represent a phase of the private art of Egypt, which is of archaeological rather than of artistic interest. During the decline in prosperity, following the extravagance of the pyramid age, the great mastaba tomb gave place to the simple rock-cut tomb. The functions of the reliefs and of the statues were assumed by a simple stele and by small wooden models and figures placed in the burial-chamber. These figures, seldom more than mediocre in execution, are usually crude and merely conventional representations. The figures shown above are both from the early Middle Empire cemetery at Assiut. One is a woman bringing offerings, the other is an attempted portrait of a priest.



Scarabs from the Way Collection

Top row, left to right: faience scarab of Dynasty XVIII, showing typical scroll work; scarab with name of Horus; large pottery scarab from the Greek factory at Naukratis, about 590 B. C.; Dynasty XVIII scarab with cartouche of Thothmes III on the Bark of the Sun; scarab of the New Empire, showing peculiarly fine workmanship. Middle row: basalt "heart-scarab," with carelessly cut inscription; large royal scarab of Amenhotep III, struck as a commemorative token of his having killed one hundred and two lions in the first ten years of his reign (there is another example in the British Museum); serpentine scarab, finely cut, but uninscribed. Bottom: late (Ptolemaic) faience pectoral.



Portrait Head *Dynasty XVIII*

The head shown above is from a squatting private statue of the New Empire similar to that discussed on page 41. The limestone is worked to a fine smooth surface. The head was colored as usual, and traces of the color may still be seen on its lips. The date is determined solely by the style of the headdress.



Royal Portrait *Dynasty XIX*

The small syenite head shown above is a royal portrait of the New Empire, apparently representing Ramses II. It is to be compared with the head of the large granite statue of Ramses on page 42, and is another illustration of the persistence of the forms and technique of the earlier sculpture. Originally this head was colored according to the fixed convention.



Statue of Pa-ra-hotep *Dynasty XIX*

The squatting statue of Pa-ra-hotep, of gray granite, is a typical example of New Empire sculpture. The technique, and even the form, is that of the earlier work. The difference lies simply in the dress. The men of the New Empire wore a longer garment and dressed their wigs in a slightly different manner. It must not be forgotten that all these statues are mere portraits intended to reproduce the outward form of the man, and all show the stiff, dignified, but expressionless attitude of the Oriental when posing for a



Seated Granite Statue of Ramses II
Dynasty XIX

portrait. The Egyptian artist represents character only by accident, and never had occasion to attempt the expression of fear, hate, love, or other emotions.

The New Empire, the period of the greatest prosperity in the whole history of Egypt, owed the greater part of its wealth to the looting of Asia and the Soudan. The founders of Dynasty XVIII were princes of Thebes, and when they drove out the Hyksos and assumed the kingship over Egypt they ascribed their success to their local god Amon, and poured their foreign plunder into the treasury of his priesthood. Great temples were built all over Egypt. The Amon-Re priesthood became the most desirable career in Egypt, and Amon-Re became the national god of Egypt.

When Ramses II came to the throne the Egyptians had been open to the influence of Asia for more than three centuries. The land was filled with foreign captives, the gardens boasted of outlandish plants and animals, the palaces held the finest products of Asiatic art, and the market places offered all the wares of the near East for sale. Yet the effect on Egyptian art is

surprisingly small. New subject-matter crops out; a few new compositions, mainly battle scenes, appear in the reliefs; but in general Egyptian art remains what it was — the same in technique, practical and realistic. When the subject-matter is ceremonial, as in this statue of Ramses II, the production shows all the characteristics of the Qld Empire. Here is a king in the traditional insignia of the monarchy, as he appeared at great court ceremonies. The attitude is almost identical with that of the Mycerinus statues, and the method of working was the same. Fifteen hundred years had passed by. Egypt had learned the ways of all Western Asia, but the art of the Old Empire still ruled, the greatest of all in that time.

This statue of Ramses II and most of the art of his time is, however, slightly lacking. There is size; there is an enormous number of statues, reliefs, and temples; but there are also signs of haste, of carelessness. Quality is being sacrificed to quantity. The priesthood of Amon-Re is growing in numbers and in power. For much of the surplus wealth is being absorbed by this avaricious organization. In the preceding century, Akhenaton had made his fight to break the priesthood, but his successors had lost all that he had gained. From this time forth the division of power and wealth was inimical to the production of great finished pieces of work, and Egyptian art steadily declined down to the revival of Psammetic I.



Relief *New Empire*

The relief portrait of a New Empire king shown above is a beautiful example of the best work of that period, hardly inferior to the Old Empire work. This is called a sunk-relief; that is, the background has not been cut away, as in the ordinary reliefs. Otherwise the technique is the same. Sunk-reliefs cost less labor and are especially common in the latter part of the New Empire.

The face in the relief bears the characteristics of the Theban royal family,—the almond-shaped eye drawn down at the inner corner, the thin nose with rounded tip, and the fine mouth. The type may still be seen among the people of Upper Egypt. On the head is the royal war-helmet with the uraeus.



Support for a Chair in the Form of a Panther Dynasty XVIII

However much they conventionalized the human form, the Egyptians treated animals with fidelity to nature, as may be seen from the panther shown above. It is of wood, coated with bitumen. The panther's stealthy stride is well caught, and the blunt head is admirably modelled. The piece was one of a pair supporting a seat or throne. The apparent symbolism is ancient and is to be contrasted with the use of figures of prisoners for the same purpose.



Wooden Panel, Thothmes IV *Dynasty XVIII*

The wooden panel is likewise from a piece of furniture, and bears a symbolic decoration,—Thothmes IV as a sphinx trampling the foreign nations. In the case of chariots, thrones, mirrors, spoons, weapons, and almost all objects, the ornamentation was symbolic or magical in character. Images and figures of deities and divine animals were freely used, each appropriate to its object,—the ugly god of the toilet on cosmetic boxes, the scarabaeus on seals, hunting scenes on weapons, and battle scenes on chariots. From the earliest predynastic period, figures of sacred animals were carved on the slate paint palettes and had a magical protective force. In later times the use of hieroglyphic writing gave a special significance to almost every object, to every element used in ornamentation. Thus the papyrus stem with open flower, often called a lotus by mistake, has the meaning "to be green," "to be flourishing." It is of interest to note that Thothmes IV is the prince named in the granite stele at the breast of the Great Sphinx as the

one who cleared the Great Sphinx of sand and reëstablished its offerings. The workmanship of the panel shows the soft finish of the best work of the New Empire.



Faience *Six Foreign Captives* *New Empire*

The six faïence plates, representing foreign captives, are wonderful examples of Egyptian handicraft. The ability to see and to copy things as they are has produced in these colored glazes the negro (first and fifth from the left) and the Arab (fourth), just as we see them to-day, though in a different dress. The others, the Philistian (third), the Asiatic, possibly the Libyan, must be equally true to life, just as they appeared disembarking in bonds from the Egyptian war-galleys at Thebes. The plates themselves were inlays, probably from some piece of royal furniture, and are another example of the symbolic ornamentation mentioned above.



Faience Inlay New Empire

This beautiful head is merely an inlay piece from the symbolic ornamentation of some object. The wig is of glazed pottery and the face of glass paste. The features are distinctly those of the royal Theban family of the New Empire, as may be seen by comparing it with the relief on page 44. This piece, together with the figures of captives, is said to have come from the palace of Ramses III at Medinet-Habu, opposite Thebes.



Face of Large Scarab

This great royal scarab comes from Dynasty XIX, and bears two of the names of Seti I, alternately repeated. The workmanship, size, and condition of the specimen make it the finest example of its class in existence. It is made with a greenish-blue glaze, laid on rather thinly. The face shows traces of gold leaf, which indicate that at one time the whole face of the scarab was gilded, while the specimen is bound with strips of pale gold, to which a ring for suspension is attached in front. The modelling of the beetle is particularly lifelike and free from convention, as may be seen from the second cut, in which the same scarab is shown in profile.





Statuette of Hershef Dynasty XXIII

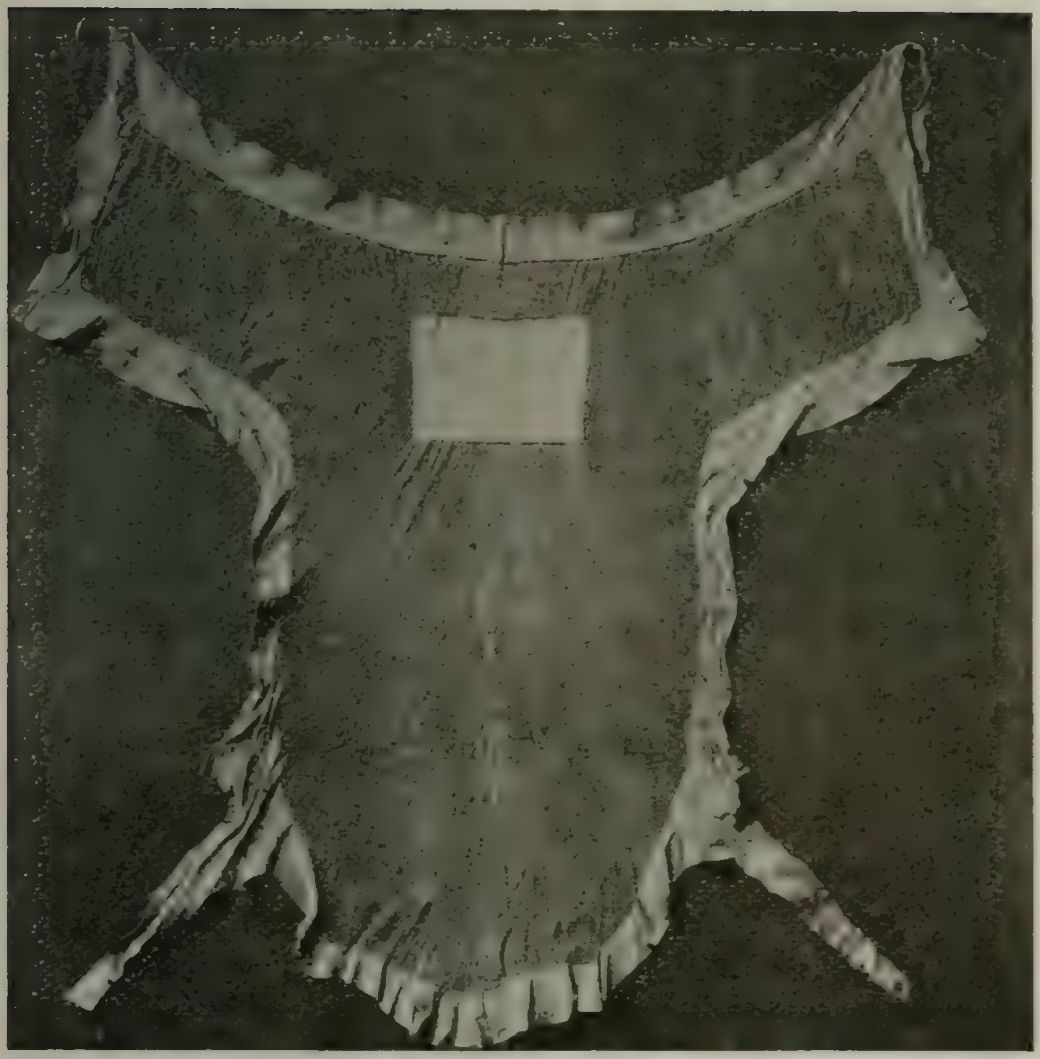
Gold was one of the first metals worked by the predynastic Egyptians and was always a favorite for amulets, charms, and ornaments. It is even possible that copper was discovered in some attempt at extracting gold from copper ore. In the archives of Amenophis IV, at Tell Amarna, a number of letters in cuneiform script were found in which the kings of Babylon beg Amenophis for gold, saying: "Gold is as dust in the street in the land of our brother." The chief mines, now exhausted, were in Wady Alaqi, in the eastern desert, where the ancient workings, the crucibles, and smelters may still be seen.

The gold statuette of the god Hershef, found at Hierakleopolis, is a rare and beautiful example of goldsmith's work. It is from Dynasty XXIII and bears a votive inscription in minute hieroglyphics on the base.



Gold Pectoral Ornament

The statuette above is an example of carved gold work; the amulet in the form of a ba-bird, or soul in the form of a bird, is an example of the more usual beaten gold work.



Cut Skin Garment *Dynasty XVIII*

Did no other monument of Egyptian antiquity remain to us than the cut gazelle-skin garment shown in the above plate, both the industry and the skill of the artisans would be convincingly attested. The piece, which is only half of the complete garment, was found with a similar one in the tomb of Maiherpri, a prince of Dynasty XVIII, and a cup-bearer of Thothmes IV (1436–1427 B. C.). The meshes are made entirely by cutting slits in the skin, and then stretching it laterally. At the shoulders, where seams are visible across the borders, are two piecings, the meshes being tied with microscopic knots.



Portrait Ptolemaic (?)



Profile of the Same

The last great period of Egyptian art began about 700 B. C. After the time of Ramses III (about 1200 B. C.), the power of the monarchy was gradually usurped by the high priest of Amon-Ra. These avaricious and unwarlike theocrats abandoned the foreign possessions and utilized Libyan mercenaries to hold the Egyptian provinces in subjection. First the Libyans wrested the throne from their employers and fell themselves before the rising power of the Aethiopian kings. Then the Assyrians, enjoying the profits of the conquest of Western Asia, drove out the Aethiopians and held Lower Egypt as a province. In 663 B. C., at a moment when the Assyrians were preoccupied by internal trouble, a certain prince of Sais using Greek mercenaries established himself as king of all Egypt under the name of Psammetic, the first of that name. During the long period of foreign domination, the national consciousness appears to have been awakened. The Egyptians, surrounded by the monuments of their ancient greatness, remembered and attempted to revivify the past. Priests were appointed to renew the funerary

services of Cheops and Chephren. Old texts, sometimes only half understood, were copied, and many a a word is found resuscitated after centuries of disuse. Monuments of the Old Empire were taken as models of the best in art. The forms were copied with a finish which rivalled the best Egyptian work. This is the dominating quality of the Saite art — it is the imitation of the forms of a sincere, realistic, older art carried out with the old technical skill. A certain idealism is thus brought in — a belief in qualities no longer seen in actual life. For all ceremonial works, where the reliance on antiquity was greatest, there is a delicacy of treatment, a softness of outline which seems to indicate some measure of aesthetic feeling. But in some cases, such as this portrait of the priest in



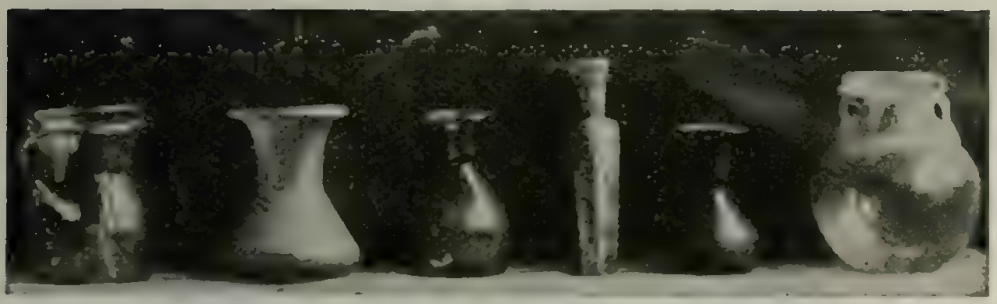
Portrait of a Priest Saite

hard green stone, the old demand for realism still persisted and was obeyed with all the old fidelity to truth. Just as in the days of Mycerinus, a form of the earthly man in imperishable stone was needed for the use of his ka or soul, and just as the ancient artist reproduced the bulging eyes and puffy cheeks of the builder of the Third Pyramid, so the Saite artist, equally unafraid, portrays the defects and the cruel lines of the crafty priest of his day.



Mummy Portrait Painted in Wax on Wood
First or Second Century A.D.

From a burying-ground at El-Rubayat, in the Province of Fayum, this portrait is a specimen of the encaustic paintings on thin panels of wood which in the Graeco-Roman period were substituted for the plastic representations of the face of the dead used on mummies of earlier times. The panel was laid over the face of the mummy, and the outer bandages were wrapped about it so as to cover its margin. Fragments of the cloth still adhere to the present portrait.



Coptic Glass *Roman and Byzantine Periods*

Glass-making in Egypt goes back perhaps to the Middle Empire. The early vessels are all opaque and variegated in color, and seem to have been made on a core which was afterwards broken up and shaken out. Colored glass pastes were also used for beads, inlays, and grinding blue and green colors; but clear glass seems to have been entirely a foreign invention, appearing first in Ptolemaic-Roman times. The pieces shown are from Coptic times and show many forms found in Syria in the same period.



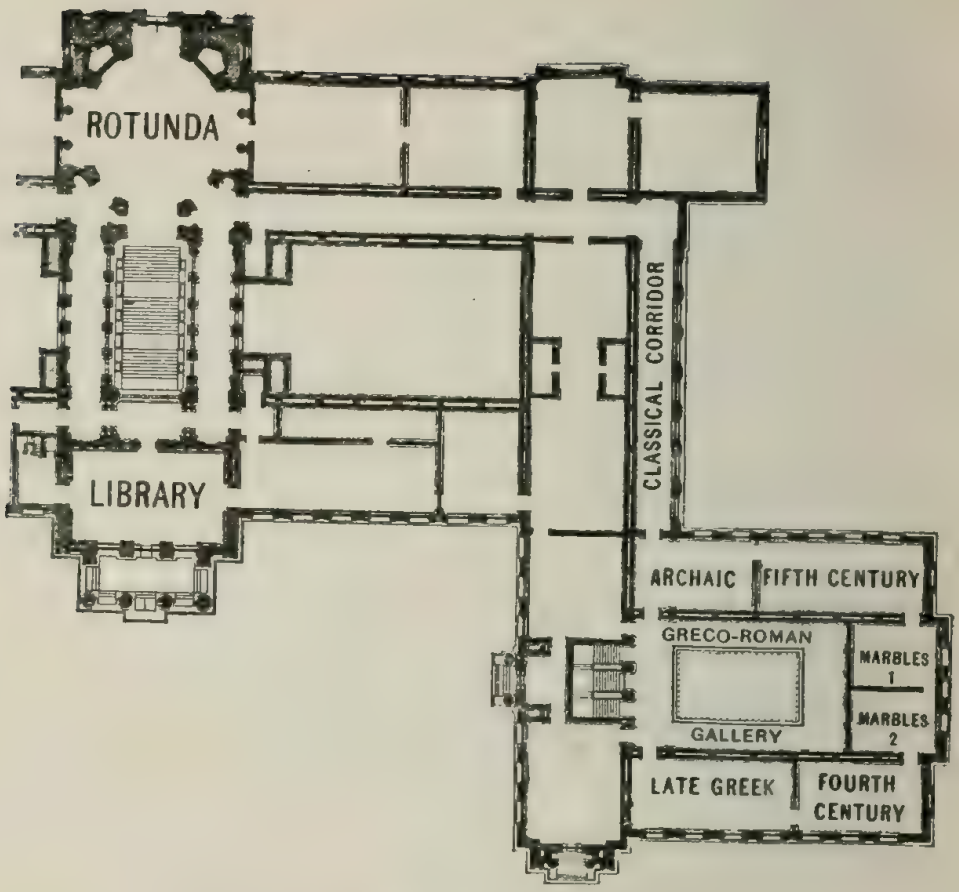


Relief of King Assur-nazir-pal

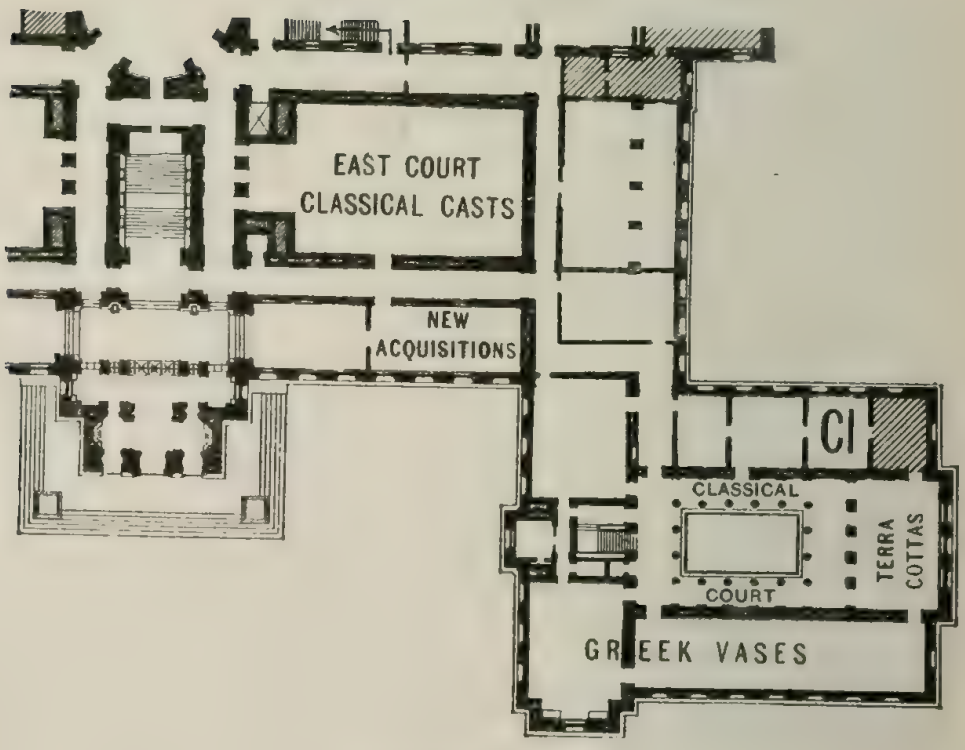
The figure of a winged god, a relief from the palace of Assur-nazir-pal (about 889-859 B. C.) is a characteristic example of formal Assyrian sculpture, though by no means of the best. It shows the same practical magical purpose revealed so universally by the Egyptian reliefs. The eye is full, as in Egypt; but some

of the difficulties of the profile view — the feet, the shoulders — have been more or less successfully handled. Yet the heavy outlines, the crude modelling, and the lifeless conventions deprive the whole of grace or even plausibility. In the fourth millennium before Christ the primitive productions of the two civilizations, Egypt and Babylonia, show almost equal technical skill. Both nations had a similar economic development in a rich agricultural valley. In both cases the art developed as much in the service of magic and religion as in that of the needs of daily life. Even the materials available for architecture and sculpture were not very different. Finally, both races were largely Semitic in origin and lived in contact with each other from 1500 B. C. to long after the period of Assur-nazir-pal. Yet Egyptian art, sincere and certain in its truth, has left a series of great masterpieces, while Babylonian art has only succeeded in arousing curiosity and archaeological interest.

CLASSICAL ART



MAIN FLOOR



GROUND FLOOR

CI indicates the office of the Department

CLASSICAL ART

SINCE the time of the Italian Renaissance, when men turned to the remains of antiquity with the enthusiasm of discovery, classical art has held the same high position as has been accorded to classical literature. The best examples of Greek art, however, waited much longer for recognition and appreciation than the masterpieces of Greek poetry. The sculptures with which princely and ecclesiastical dilettanti of Italy adorned their palaces and gardens were usually Roman imitations of Greek works, suggesting in only a limited measure the significance and vitality of the originals.

The opening of the nearer East to archaeological exploration has restored to the modern world priceless examples of original Greek work, representing the ideas and the technical achievement of many generations, and has enabled students of antiquity to attain a truer view than ever before of the essential qualities of ancient art. They have learned, for instance, that in real Greek sculpture beauty does not imply monotonous smoothness of form or coldness of expression; that dignity and repose are not inconsistent with thorough animation. They have learned not only to admire and enjoy the art of the "classical" period in the more restricted sense of the word, but to accept with sympathy and pleasure the work of earlier artists, whose struggle with conventions and technical difficulties makes only the more effective the sincerity of their effort for vigorous expression of ideas about gods and men; while the discovery of important sculptures of the Hellenistic period has revealed in late Greek art an individualism and a dramatic power which are sometimes supposed to be exclusively modern.

I. *Prehistoric Art of Greece*, 3000–1000 B. C. In its period of highest development and of decline the prehistoric art of Greece is generally called "Mycenaean," because it first became widely known through the excavation of Mycenae. The civilization which produced it probably centred originally in the island of Crete, whose position and resources brought its early population the power and wealth that are echoed in the tradition of Minos, King of Cnossos. The art of these people shows at its best an admirable skill in decorative design and a freedom of style approaching naturalism, even though its method is far from exact representation. It reflects no ideas of profound interest, but phenomena of marine, animal, and even human life are presented vividly and freshly. The work of this period is exemplified in the Museum by an ivory statuette (p. 67), by a series of vases in stone and pottery, and by a few seal-stones.

II. *Archaic Greek Art*, 1000–500 B. C. The long decline of Mycenaean art, due to political and social changes which accompanied the shifting of population in Greece about 1000 B. C., was succeeded by the development of the art of the historic Greek people. In the plastic and graphic arts their earliest efforts embody but inadequately the wealth of interesting ideas, of which there is such abundant evidence in the contemporary Homeric poems; they had to learn not only the mastery of tools and materials, but certain elementary lessons in the "grammar of art," in which the older Oriental peoples were their teachers. The pottery of Corinth and Rhodes shows the strong influence which Eastern art exerted on early Greek work in the seventh century B. C. Oriental motives and methods became, however, only the stepping-stones to original expression; the Greek did not lose his independence of vision and feeling, and the characteristic humanism of Greek art is already manifest in the work of the sixth century B. C., though it finds expression chiefly in

works controlled by religious motives — statues of gods, ideal statues of athletes commemorating victories in religious games, and other sculptures dedicated to deities. Within the limits of certain accepted conventions, the later archaic sculptures show a marked individuality of style. In this Museum the period is illustrated not only by some interesting sculptures (pp. 68, 69, 71, 79), but by bronze statuettes (pp. 71, 72, 73), by coins issued by many Greek cities in the sixth century (p. 125), and by painted vases on which the subjects, and in some degree the qualities, of archaic frescoes are imitated (pp. 76 and 77).

III. *The Fifth Century*, 500–400 B. C. During the years in which the Greek states were rising to their highest military and political power, the technical progress of the arts continued, and the conventions of the archaic period gradually gave place to a free style. The period of transition (480–450 B. C.) is represented in this collection by one of the finest of the few extant originals (pp. 80–83). Adequate representation of the human form in every variety of attitude or action was specially sought; but this representation was not literal or even individual; it reflected the idea of a type. In its most characteristic achievement, such as the sculptures of the Parthenon, the art of the fifth century may be called social and civic in its motive. It embodies more completely than any other the Hellenic ideal of proportion, sanity, and self-command. The Museum possesses very few sculptures of this date (p. 85), but the qualities suggested above may be studied and enjoyed in the collections of smaller objects; for instance, the beautiful coins of Sicily and Southern Italy (pp. 126, 128, 130), the vases decorated by Athenian painters of the fifth century (pp. 89–93), and some unique examples of gold jewelry (p. 88).

IV. *The Fourth Century*, 400–300 B. C., was an age in which the older influences of religion and the state waned, and individualism came to dominate Greek thought and action. Artists now more clearly distinguished individual character, and applied their newly attained skill to the portrayal of emotional states, even of transitory feeling. The head of Aphrodite (p. 97) in the Bartlett Collection in this Museum, though thoroughly ideal in its beauty, has a more particularized character and is more directly expressive of emotion than sculptures of the fifth century. Several other original marbles of the fourth century contribute much to the value of the collection of classical sculpture in the Museum. The head of a goddess from Chios (p. 99), a fragment of a group representing an Amazon on horseback and a fallen opponent (p. 95), and a small figure of a mourning Siren (p. 102), deserve special mention. Attention should be given to the metal work of this time, illustrated by the graceful groups on bronze mirror cases shown in the Fourth Century Room (p. 106).

V. *The Hellenistic Period*, 300–100 B. C., dated approximately from the reign of Alexander to the establishment of Roman power in Greece, shows a further development of tendencies already manifest in the fourth century. Individualism led to the growth of vigorous portraiture, exemplified by some of the best sculptures in this Museum (pp. 101 and 109). Ancient myths, no longer matters of sincere belief, were treated in a highly dramatic and picturesque style. Appreciation of the charm of genre types and scenes is shown in the attractive terra-cottas of Tanagra (pp. 107 and 108).

VI. *Graeco-Roman Art*, 100 B. C.–200 A. D. The strongly realistic style of Hellenistic portraiture was in harmony with the literalism of the Roman mind, and the Roman period is marked by a long series of excellent

portraits, not only in large sculpture (pp. 111 and 120), but on coins and gems. The decay of original inspiration in the arts is signalized by the attempt to revive older styles, as seen in the so-called "archaistic" sculptures of Roman date, and by the more or less mechanical imitation which produced many copies of famous statues of the fifth and fourth centuries. Most of the extant ancient mosaics and wall paintings are of this period. They teach us something of the technique of the graphic arts of antiquity, but they do not justify inferences regarding the quality of the best classical pictures. The arts of luxury and of personal adornment, encouraged by the society of Imperial Rome, are illustrated in some unusually fine cameos (p. 119) which have come to this Museum from two famous European collections.

The following books are recommended as interesting introductions to a knowledge and appreciation of Greek Art: P. Gardner, *A Grammar of Greek Art;* F. B. Tarbell, *A History of Greek Art;* E. Gardner, *Handbook of Greek Sculpture;* Fowler and Wheeler, *Handbook of Greek Archaeology.* Supplementary information on Greek history, religion, and private antiquities is given in convenient form by L. Whibley (ed.), *Companion to Greek Studies.* These books, and many detailed studies of the several departments of ancient art, as well as books of reference and important periodicals devoted to classical art and archaeology, are to be found in the Library of the Museum. A large collection of photographs of classical sculpture, including the Brunn-Bruckmann series, is also in the Library. The Museum publishes a special catalogue of its collection of casts of Greek and Roman sculpture.



Cybele *Marble, about 300 B. C.*

This colossal statue is probably to be identified as Cybele, the Mother of the Gods. Traces of the throne or seat, which was not made in one piece with the statue itself, are seen beneath the left arm. The folds of the drapery are arranged in a harmonious composition which is not lost in elaboration of detail.



Statuette of the Cretan Snake Goddess
Ivory and Gold; Sixteenth Century B.C.

Examples of sculpture on a large scale are hardly to be found among the relics of Minoan art, but frescoes, statuettes, and small reliefs show that the Cretan artists could impart to their representations of the human form the same vigorous life which pervades their decorative designs. In this statuette the proud pose, the keen expression of the face, and the set of the tense, sinewy, yet graceful arm compel admiration no less than the technical skill with which the gold trimmings were applied to the elaborate Minoan dress.



Lion ***Limestone, Sixth Century B. C.***

This figure was doubtless conceived as the guardian of the tomb over which it was erected as a monument. The combination of the front view of the head with the side view of the body and the symmetrical arrangement of the locks of the mane are characteristic of the archaic style which sought striking decorative composition rather than natural representation. It may be supposed that the sculptor knew lions only as they were depicted in Oriental art.



Girl's Head *Limestone, Sixth Century B. C.*

Among the most interesting and popular of archaic statues are the "Maidens," found on the Acropolis of Athens thirty years ago. The head from Sicyon, pictured above, has something of their delicacy and charm, although they are of Parian marble and this fragment is of a coarse-grained limestone. The tapering face, the crescent smile, and the slanting, narrowed eyes, are characteristic of a time when Ionian ideas controlled the artistic expression of Greece. In this instance the conventional rendering of the hair is unusually attractive.



Statue of a Man[1] *Limestone, Sixth Century B.C.*

This figure is a variant from the "Apollo type" prevalent in the archaic period. The left leg was probably advanced, and the left arm is held down stiffly at the side, but the right arm was slightly bent and may have held some attribute. The chief interest of the work, however, is in the very characteristic rendering of the head. The carving of the mouth and of the cheeks, fringed by the short beard, gives the face an air of individuality almost suggestive of portraiture.

[1] Lent by Dr. Denman W. Ross.

The gravestone, figured opposite, was found in the Troad. Such slender stone slabs, often decorated with painting or low relief and crowned with delicate ornament, were the usual type of grave monument toward the end of the sixth century.



Gravestone Sixth Century B.C.



Artemis
Sixth Century B. C.

The small bronzes form an interesting supplement to the marbles possessed by the Museum, in illustrating the development of plastic art in Greece.

An inscription engraved on the figure here shown tells that a certain Chimaridas of Elis offered it to Artemis Daedalia. The Doric dress is drawn smoothly around the figure in front in a way which recalls the form of archaic cult images; the statuette is probably an imitation of some earlier statue of the goddess. It has the simple dignity of the careful religious art of the sixth century B. C.



Athlete
Sixth Century B. C.

This bronze statuette of an athlete, found at Olympia, recalls the influence which the athletic games of early Greece exerted on the art of sculpture. Athletic victories called for commemoration in sculptural monuments, and the artist had full liberty to produce a representation of the entire human figure, a liberty which was not allowed in Oriental art. Moreover, games and athletic practice gave him many opportunities to develop his ideal of manhood. It has been conjectured that this figure is a runner. Like most archaic statues of athletes, he stands erect, facing straight ahead, with both feet planted firmly; but his form has been shaped to suggest energy and agile motion.

In the Peloponnesus Hermes was worshipped as the protector of the flocks. The statuette shown here represents the god with a young ram under one arm. He wears a neatly fitting chiton, a round hat, and heavy boots. He carried in his right hand the symbol of his office as herald. The statuette is distinguished by vigorous modelling expressive of sturdy physique, by finish of detail, and by the naïve animation of the face.



Hermes
Sixth Century B. C.



Mirror Stand *About 500 B. C.*

The luxury and the fastidious taste of the Ionian Greeks are reflected in this representation of Aphrodite. She lifts her carefully arranged himation with one hand. The hovering Erotes (Cupids) direct attention to the face of the goddess. They are so placed that the support of the mirror appears to be gradually broadened at the top in order to carry the weight easily.



Amphora, Geometric Style *About 800 B. C.*

The extinction of the Mycenaean civilization and the beginnings of the classical Greek are marked by the rise of a pottery elaborately decorated with geometrical designs. The primitive drawings of horses and men which often found a place among these are illustrated by this colossal vase from Athens. (Compare p. 123.)



Oinochoe *Seventh Century B. C.*

Greek art of the eighth and seventh centuries is almost wholly imitative of the foreign models brought to Greece by trade with Oriental peoples. The oinochoe, or wine-jug, pictured here is an example of the pottery made on the island of Rhodes at this period. The lowest of the three zones of decoration has a lotus pattern derived from Egyptian art; the second shows the pursuit of wild goats by a dog, a scene probably borrowed from the Phoenicians; above are represented animals and monsters of Oriental imagination. The figures are painted in black on a ground of buff color; purple is also freely used in the accentuation of some forms; the heads are drawn in outline.



Kylix, Story of Circe — *Sixth Century B. C.*



Amphora by Amasis
Sixth Century B. C.

The practice of painting figures in dark color on a light ground was continued by Greek potters until about 500 B. C. Corinthian painters were probably the first to indicate details within the figures by lines engraved through the black paint. This method was further developed by the Attic vase painters of the sixth century, whose vases, excelling others in beauty of material and shape, and in interest of color and design, drove the painted pottery of other cities from the market. Oriental decorative motives became in their turn entirely subordinate to human interest, and scenes from heroic mythology, warfare, and domestic life constitute the chief ornamentation of the vase.

The illustration above pictures an amphora (a two-handled jar) signed by Amasis, who is distinguished among painters of the black-figured style for precision of workmanship and a love of the minute detail obtained by incised lines.

On the opposite page is shown a kylix (drinking-cup) whose ornament is an unusual illustration of a famous story in the Odyssey. The enchantress Circe, a nude figure, originally colored white, stands near the centre of the picture, holding in her hand a cup containing the magical potion which has half transformed Odysseus' companions into beasts. At the left Odysseus is coming to the rescue. The generally erect figures, radiating from the stem to the rim of the vase, form an effective design.



Wood Carrier Resting
Archaic

Imitative modelling in terra-cotta is almost as old as the shaping of terra-cotta vases. Indeed, primitive vases, being fashioned freely by hand, often take a form rudely resembling the human body. The small terra-cottas which were produced in such numbers in prehistoric Greece seem to have served a religious purpose. They generally represent female figures, and were probably dedicated to a nature goddess. Many dedicatory terra-cottas have been found on such sites as that of the famous temple of Hera at Argos. These early images were hastily made by hand, and often are only caricatures of the human form. From a very early period, Boeotia was a centre of the production and use of terra-cottas. In the archaic period many were made in a flat shape resembling, it seems, board-like images of wood which were regarded as specially sacred representations of deities. They are often decorated with painted geometric patterns. Some equally primitive statuettes of almost cylindrical shape from Cyprus also recall wooden images, whose form, in this instance, was probably only a slight modification of the tree trunk.

In the archaic period the art was also applied to genre subjects. The Museum has several interesting terra-cotta figures of this character: a barber at work, a woman grating cheese, a wood-carrier resting beside his bundle of fagots (see the cut above), and other homely scenes from the life of ancient Greece. There was no lack of terra-cotta toys: little horsemen on long-necked horses, carts, and even dolls with movable legs and arms.

In addition to terra-cotta figurines shown in rooms on the main floor, a supplementary exhibition has been placed in the Terra-cotta Room on the lower floor.



Mounted Warrior *Marble Relief, about 500 B. C.*

This relief of the late archaic period was, perhaps, part of a monument commemorating a man of equestrian rank. The rider, fully armed with cuirass, greaves, high-crested helmet and sword, sits firmly and guides the spirited horse with steady hand. The motion of the group is signalized by the cloak blown backward in the wind. The horse's head, which has been broken away, was turned so that it looked out from the relief; this attitude, an unusually bold one in archaic relief, must have added much to the animation of the work. The treatment of the drapery and the fine modelling of the horse's body suggest that the sculptor was influenced by contemporary Attic art, if not himself an Athenian.



Three-sided Marble Relief. Front

This marble corresponds so closely in material, shape, and style of sculpture with the famous "Ludovisi Throne" in Rome,[1] that some intimate connection between the two must be assumed. The scene on the front of the relief in Rome probably represents the birth of Aphrodite; the figures on the wings — a nude courtesan playing the flutes and a matron placing incense on a censer — are best explained as worshippers, typifying two aspects of the cult. On the front of the relief in Boston a smiling, winged boy is represented weighing two small figures of youths in a pair of scales, the beam of which is now missing. Two seated women are interested spectators: the one to the right bows her head in grief, the other smiles and raises her hand in a gesture of pleased surprise. The single figures on the sides are again probably engaged in acts of worship, and again strongly contrasted: on the right wing a boy seated on a cushion is playing a lyre, on the left an old woman with wrinkled face and short hair sits on the ground with her knees drawn up and grasps a mysterious object which has been mostly chiselled away. The interpretation of the scene on the front remains as yet in doubt; but the central figure is clearly Eros, and the subject represented is probably some myth connected with Aphrodite,— perhaps, as has been suggested, the contest between Aphrodite and Persephone for the possession of the beautiful youth, Adonis.

The purpose for which the two marbles were made is also unclear. It was formerly supposed that the Ludovisi relief formed the back and arms of a colossal throne for the seated statue of a goddess; but the two reliefs are better explained as parts of one monument, perhaps as ornaments set on the two short ends of a long rectangular altar. The delicately carved volutes

[1] Photographs of the monument in Rome are hung below an adjoining window, and casts of the two marbles may be seen in the East Cast Court.



About 450 B. C.



Three-sided Relief, Wings

and palmettes at the angles of the marble in Boston were matched on its companion-piece by similar ornaments, made separately and now lost.

The sculptures are among the most beautiful and interesting of the "transitional" period of Greek art. The artist has not yet fully mastered the problem of translating the figures into relief. The upper parts of the bodies of the two goddesses are in full front view, while their legs are in profile. Some folds of the garments are rendered in the archaic manner, while others show the careful study of actual, accidental folds of cloth. The strong influence of painting is apparent throughout, and the artist evidently depended upon the application of colors to the marble to bring out details such as the lower edges of the wings of Eros and the outlines of the mantles and caps worn by the two goddesses. The strings of the lyre, the fillet of the old woman, and the latchets of the sandals were left to be supplied entirely by paint. The soft, unathletic treatment of the nude forms, the rich draperies, and the style of the architectural ornaments suggest that the reliefs are the products of an Ionian school of sculpture.



Marble Relief in Museo delle Terme, Rome



Artemis Marble, Fifth Century B. C.

The goddess wears a fillet adorned with simple flowers. She is probably Artemis, one of whose special attributes was a garland of flowers. The head is strained forward a little, with an air of alertness. The finely arched brows contribute to the vivacity of expression which probably was most evident in the eyes. These were of another material colored in imitation of nature.

The head has been considered by some scholars an original of the first half of the fifth century B. C.; others regard it as an imitation of work of that date, made in Roman times. It has, at any rate, an animation and a freshness of style not often attained in imitative sculpture, which generally reproduces only the superficial characteristics of earlier art in rather stilted fashion.



Grave Monument Fifth Century B. C.

The grave monuments of the Greeks were important to them as associated with the rites demanded by natural piety towards the dead. In the fifth and fourth centuries B. C. they often took the form illustrated here — that of a simple portico consisting of a gable supported by pilasters and framing a relief which had reference to the former occupations of the person in whose memory it was erected. On this stone is represented an Attic lady, wearing an Ionian chiton of delicate texture and a himation of heavier material. She looks at her image in a hand mirror similar to some of the Greek bronze mirrors exhibited in the Museum. Like many of the grave-reliefs, it was carved by a sculptor of imperfect skill, but it resembles the others, too, in the simplicity of its motive and in the dignity with which the subject is presented.

This fragment is from one of several replicas of a popular statue of the fifth century B. C., representing Diomedes carrying the Palladium from Troy. A reproduction of a better preserved copy, now in Munich, may be seen among the casts of Greek sculpture. The head resembles a group of sculptures attributed to Cresilas, a Cretan who received his training in the Athenian school. The square jaw, firm mouth, and level brow portray a stout fighter.



Diomedes
Marble, Graeco-Roman Copy



Head of a Youth
Marble, Graeco-Roman Copy

Of the great sculptors of the fifth century Polycleitus of Argos was the most popular in Roman times, and countless copies and adaptations of his works have survived. This head, perhaps from a statue of Hermes, illustrates the youthful athletic type for which this sculptor was most famed. In the definite modelling of the surface and the sharp rendering of details of the eyes and hair it reproduces, better than most copies in marble, the quality of the bronze original.



Young Athlete *Fifth Century B. C.*

The pose of the figure illustrated here does not show a radical departure from the traditions of archaic art, yet it is not tense and rigid like that of sixth century statues, and the freedom of the attitude is emphasized by the natural though angular position of the left arm. The outlines are true and refined, and though the surface of the body has suffered by corrosion, the quality of its modelling shows advanced understanding of the subject and skill in representation. The statuette is said to have been found on the site of Croton, a town in the south of Italy which was famed for the prowess of its athletes. It may be supposed that the artists of this region had every opportunity to study the athletic form, in repose and in action.



Pitcher *Fifth Century B. C.*

In this wine pitcher the refinement of taste manifested by the shape attracts attention first, but the ornament is also interesting as exemplifying the tendency of Greek art to representation, even in decorative design. At the base of the handle is a siren, with wings delicately rendered in a form of Oriental origin. At the upper juncture of the handle with the vase is the bust of a girl clad in a Doric chiton. A serpent is represented on the back of the handle.



Earring *Fifth Century B. C.*

The technical skill of the Greek goldsmiths is shown in this unique earring. The figures are hollow, and the jewel is of the slightest weight consistent with strength. The details of the chariot are represented with great care; the Victory even wears earrings and bracelets. Her garment is stirred by the wind, and the horses are prancing, yet the composition is balanced and unified. The jewel is almost intact; only the colored enamel which filled the palmette in front of the hook is lost. It is possible that the earring belonged to a statue, perhaps one of the gold and ivory statues of the fifth century B. C.



Kylix *Fifth Century B. C.*

The painters found larger scope for their skill in decorating vases when the colors were reversed, viz. when the background was filled with black paint and the figures were left in the red color of the clay. This method allowed a free drawing of details which took the place of the hard incised lines of the black-figured style.

The development of the new technique was accompanied by an extension of the range of subjects. Scenes from the palaestra, in which Athenian athletes practised their games, were much favored. The picture here is from the interior of a kylix. It shows a young athlete running with jumping weights in his hands. The figure occupies the circular space effectively, and is vigorously drawn. In its combination of profile and front views it marks a continuance of an archaic mode of representation.



Drawing from a Kantharos

So few vessels of silver and bronze have survived, in comparison with the many terra-cotta vases which have been recovered from graves in Italy and Greece, that it is easy to forget in what measure the latter are imitations of metal originals, though their imitative character is manifested in the excessively thin ware affected by Attic potters of the best period, in the shapes of their vases, and in the lustrous paint.

The cup shown here is obviously modelled after a metal kantharos of exceptionally beautiful, though simple form. The tall handles are thin and flat, like bands of metal. The decoration is in a style worthy of the shape. On one side is represented a nymph fleeing from a god, on the other a man or god in pursuit of a boy who has been playing with hoop and stick. The principal lines of the figures and of the drapery express impetuous movement; the finely crumpled folds of linen are contrasted with the broader folds of the woollen garment. The vigorous style of drawing is found on a number of vases signed by Brygos, and this cup, though unsigned, was certainly decorated by the same master. (Compare p. 124.)



Kantharos Fifth Century B. C.



Kylix signed by Hieron *Fifth Century B. C.*

The above picture is from the interior of a kylix. It illustrates an Attic legend: the story of Cephalus, the young Athenian hunter who was carried off by the goddess Eos, the Dawn. She has grasped his arm, and he turns his head with a gesture of surprise; her look is directed upwards, as if already planning her flight with him into the sky. The character of the drawing is not like that on most of the vases from the atelier of Hieron, and although signed by him, the vase was apparently decorated by an unusually skillful and original painter in his employ who did not neglect abstract beauty of line, but subordinated it to expression of motion and of individuality.



Lekythos
Fifth Century B. C.

The drawing illustrated on this page is from an oil-jug which belongs to a later stage of the red-figured period. The subject is an Athenian myth, the contest of Theseus with the Amazons. It will be noted that the figures do not all stand on the same level here; there is an indication of rough ground. The artists have solved certain problems of representation which long baffled the older painters: the rendering of the eye in profile, for instance. There is less of angularity in the composition than in the work of earlier painters, yet energy is not sacrificed to grace, and the drawing is still firm and vigorous. This style of decoration was perhaps specially influenced by the frescoes of Polygnotus and his contemporaries.



Drawing from a Lekythos



Pyxis, Odysseus and Nausicaa *Fifth Century B. C.*

This picture, from the cover of a small round box, illustrates a story in the Odyssey — the meeting of Odysseus and Nausicaa. Odysseus, awakened by the cries of the Phaeacian princess and her maidens, who are at play by the seashore, comes cautiously from the thicket where he has slept. Athena, his patron goddess, leads the way. Two of the maids are running away in fright; one is busy with the washing of a garment and does not see. The princess herself stands erect, calmly waiting the approach of the stranger. The variety and truth of characterization are remarkable in so unpretentious a picture.



ENGRAVED GEMS

Intaglio seals present a tradition of unbroken continuity from the primitive Cretan civilization to that of classical Greece and Rome. Impressions of seven gems of the earlier periods are reproduced above, six of them illustrating the stones most favored by the gem cutters: sard (2, 6), chalcedony (1, 3), agate (7), jasper (4). The lively but careless representation of a cow suckling her calf on the Mycenaean seal (1) is in striking contrast to the precise rendering of the griffin attacking a stag (3), a work of the early fifth century, still archaic in execution and subject. The grazing stag (2) is done in a more natural manner. An increasing fondness for the human figure is illustrated by the representation of Danae (4), a work reflecting the spirit of Pheidian art, and by the graceful crouching figure of a girl playing knuckle-bones (5) on a gold ring of about 400 B. C. The characteristics of Etruscan gems, pronounced modelling of the muscles and ingenious adaptation of the subject to the field, will be recognized in the two examples above (6, 7).



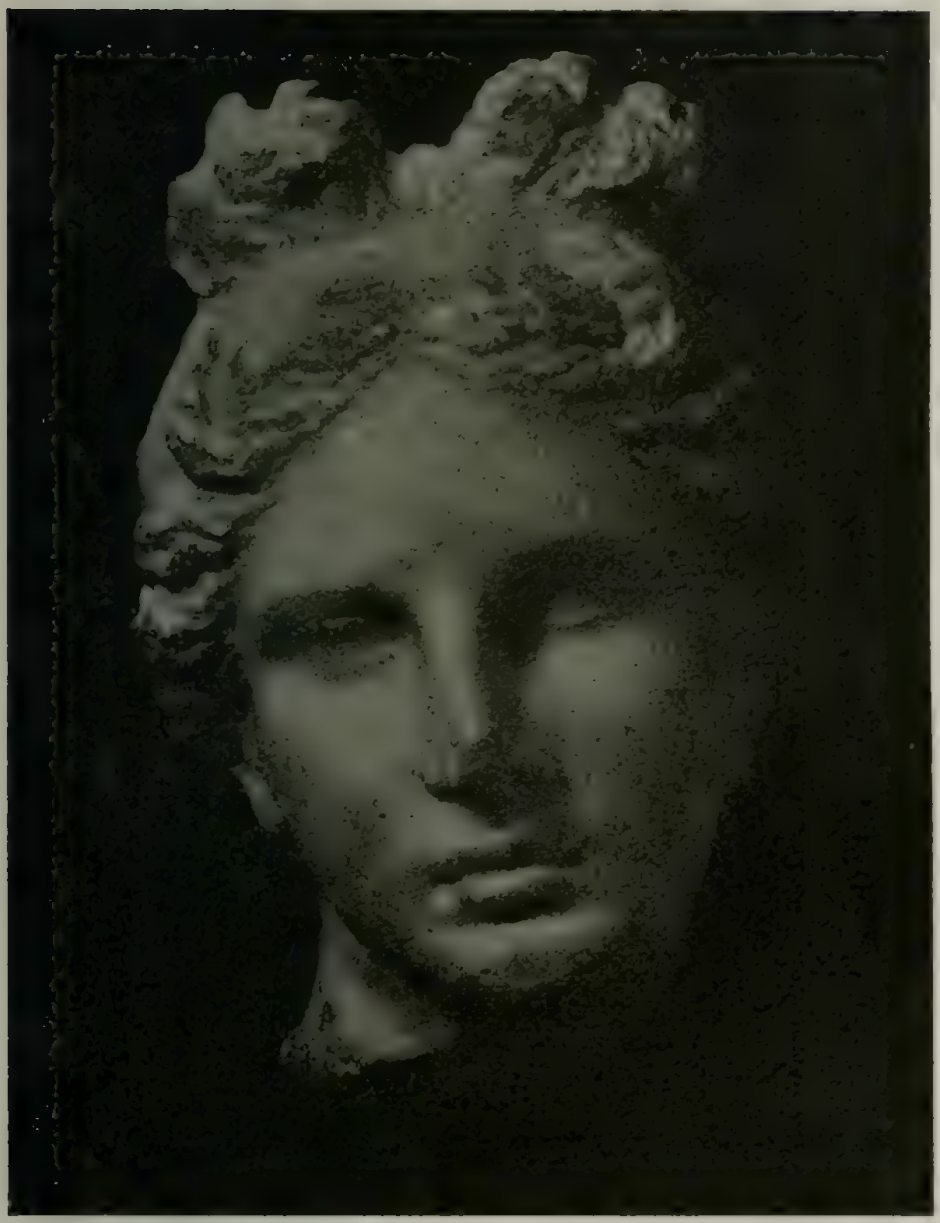
Amazon in Battle *Marble, Fourth Century B. C.*

An Amazon on horseback and a fallen opponent constituted the group of which the extant fragment is illustrated on this page. Only the forearm of the latter figure is preserved. It was apparently raised to shield his body from the threatening spear of the woman-warrior. The battle of Theseus with the Amazons was a theme which offered the dramatic contrasts and pathetic situations sought by sculptors in the later years of the fifth century and in the fourth century B. C. The vitality imparted to every detail of such a composition by the best skill of the time is illustrated in this mutilated marble. The spring of the horse is clearly seen; the rendering of muscles shows the excitement accompanying the motion. The edge of the rider's garment is driven back in wavy folds; the vigorous form and fine outlines of the thigh and knee appear above the heavy Thracian boot.



Statue of a Boy
Marble, Fourth Century B. C.

The statue has no attribute by which its exact significance and purpose can be determined. It is an ideal statue of a boy, sixteen years old, perhaps; not an athlete, if one may judge from the softness of the body and the lack of emphasis on structure and muscular development. The easy grace of the attitude and the fine poise of the head recall the Athenian youths on the Parthenon frieze. Long exposure has given the Pentelic marble a warm tone which heightens the effect of vitality in the modelling of the figure.



Aphrodite *Marble, Fourth Century B. C.*

The grain and slight translucency of the marble are here peculiarly adapted to the artist's aim. The fine oval shape of the face, the quality of the modelling, and the expressiveness of the features show that this head is the work of an Attic master, probably of the School of Praxiteles.



Statuette of Heracles Marble, Graeco-Roman Copy

The hero stands in the simple pose of the athletic statues of the middle of the fifth century. His body is powerfully developed, and weariness is suggested by the droop of the head, but these elements are not exaggerated, as in later representations of Heracles. The original, probably of bronze and on the same scale, has been ascribed to the Attic sculptor, Myron. Its style has been reproduced with unusual fidelity by the Roman copyist.



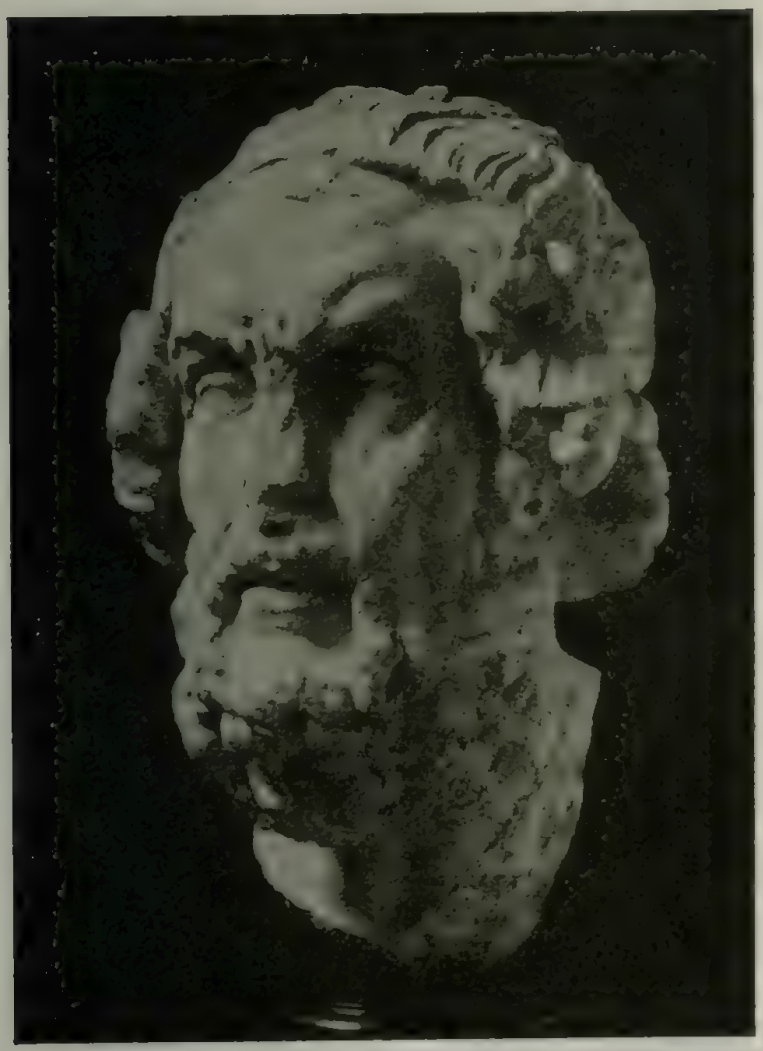
Head from Chios *Marble, Fourth Century B. C.*

A veil originally covered the top and back of this head, which was made separately for insertion in a draped statue. The soft, subtle modelling and the impressionistic treatment of some details point to an artist closely related to Praxiteles, if not to that master himself. "The face is that of a modest girl, the soul of gentleness, radiant with quiet pleasure, diffusing unconsciously her happiness and youth around her."



Hermes *Marble, Graeco-Roman*

The slender neck and small head seem inconsistent with so massive a frame, yet this fragment has an enduring attractiveness, due, perhaps, to the attitude of melancholy revery, unconscious of all observers. Such a mood is appropriate to Hermes as conductor of souls to the world of the dead.



Head of Homer *Marble, Hellenistic*

Artists of the Hellenistic period (300–100 B. C.) not only portrayed contemporaries, but also sought to embody in marble or bronze their ideas of great men of the past. To this effort we owe the imaginary portraits of Homer, one of the best of which is in this Museum. It follows tradition in representing the poet as aged and blind. In spite of the unsparing realism which has shown the failing of physical vigor, the intellectual power of the head is unmistakable. The tone of color which the marble has taken on is in harmony with the subject.



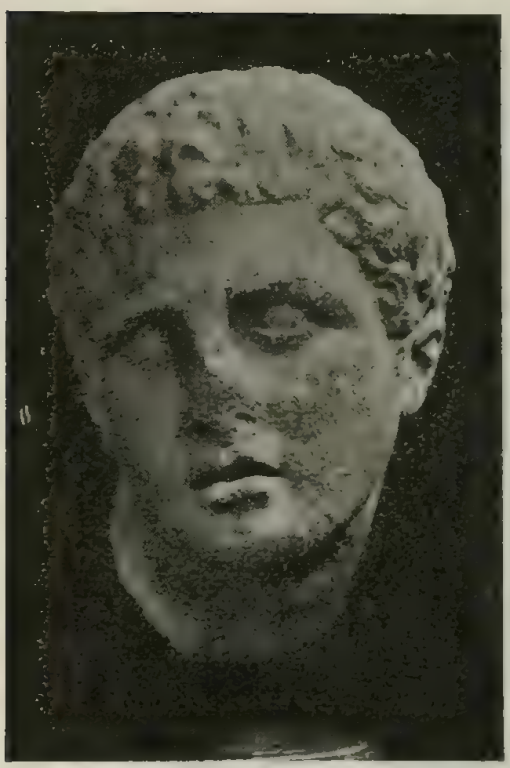
Siren *Marble, Fourth Century B. C.*

Sirens, imagined as half bird, half woman, were especially associated with death and so were often represented on grave monuments. The one figured above is a fragment of such a monument. She is mourning for the dead; grief is expressed in the attitude — one hand clutching the hair, the other laid on the breast — and in the face. The deeply-shadowed eyes and the contracted brow are specially characteristic of a period of art which sought to portray individual character and even transitory feeling.



Torso *Marble, about 300 B. C.*

The skill with which the Greek sculptor employed transparent and clinging drapery to emphasize a noble form is illustrated by the fragment shown on this page. Its dignity and animation are characteristic of classical art in its worthiest representations of the gods.



Head of a Youth
Marble, Graeco-Roman Copy

Scopas perhaps contributed more than any other sculptor of the fourth century B. C. to that development of the expression of character and feeling which marks the art of the period. This head is a copy of some unknown work of Scopas or of one of his pupils. Great intensity of expression is given by the upward gaze of the shadowed eyes; the structure of the head suggests physical strength, the parted lips and full throat a restless vitality.

The practice of modelling in terra-cotta was adapted to the decoration of vases; some were even shaped in imitation of human or animal heads. The elaborate plastic ornament of the lekythos illustrated here almost obscures the fact that it is a vase. The new-born Aphrodite is springing from an opening sea shell; Erotes hover on either side, so that the group seems to have an upward movement.



Plastic Lekythos
Fourth Century B. C



Amphora *Fourth Century B. C.*

A fine example of the colossal vases made in Southern Italy in the fourth century B. C. The scene on the front shows Achilles, attended by Phoenix, seated on a couch. In the foreground among overturned vases lies the headless body of Thersites, and at a little distance the head. The use of plastic ornament and of added white color is characteristic of the later period of vase painting.



Mirror Case *Fourth Century B. C.*

Circular mirror-cases were often decorated with reliefs of fine technique, made by hammering a thin plate of bronze into an intaglio mould. The finish of detail possible in such work is evident in the group of a Centaur and a nymph pictured above. The composition is balanced and ingeniously planned to obscure the monstrous nature of the Centaur. The folds of the lion skin tied about the Centaur's shoulders and of the drapery of the nymph are rendered with a delicacy and grace of line appropriate to the spirit of the theme and to the decorative effect desired in a design on a mirror-case.



Tanagra Figurines, about 300 B. C.

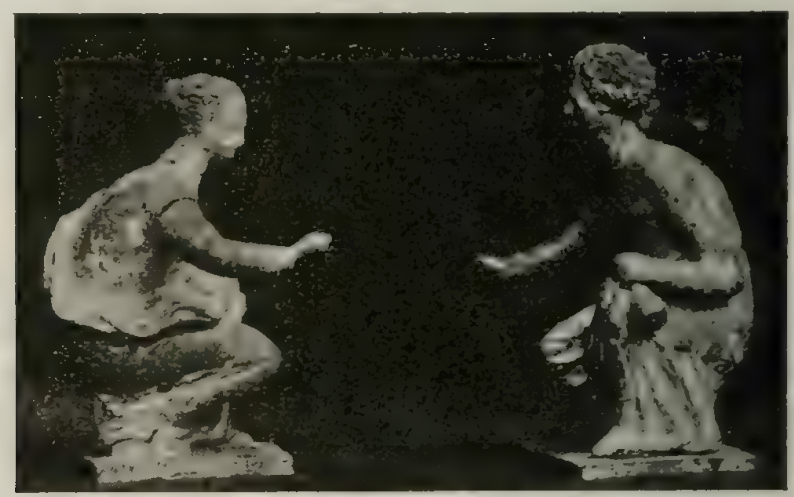
In the classical period terra-cotta figurines were usually shaped in moulds of the same material. A number of such moulds, found in Asia Minor, in Italy, and in Egypt, are shown in the Terra-Cotta Room downstairs. Usually a figure was moulded in several parts. With a relatively small number of moulds a great variety of forms could thus be produced through different combinations of heads and arms and wings with bodies. It is surprising that these somewhat mechanical combinations do not result in more conspicuous faults of proportion and line. The more careful artificers added details by hand, giving an individuality of expression to the face which would be impossible in mechanical modelling. After baking, the flesh, hair, eyes, and lips were appropriately colored; bright tones of pink and blue were often applied to the dress.

This finish of detail characterizes the figurines which have been discovered on the site of the little city of Tanagra in Boeotia. Their date is from about the middle of the fourth century B. C. to the end of the third. Although found in cemeteries, there is no evidence of religious purpose in their manufacture. They probably have no other significance than the one most naturally attached to them:



Tanagra Figurines, about 300 B. C.

they are graceful representations of ladies and youths and children as they walked, talked, and played. The types of Tanagra ladies are far the most common, but have great variety of attitude and motive. Their dress, usually consisting of a chiton reaching to the feet and an ample himation, could be disposed in numberless pleasing ways. They suggest very vividly at least the outward charm of Greek life, as one might have seen it in the streets of Athens.

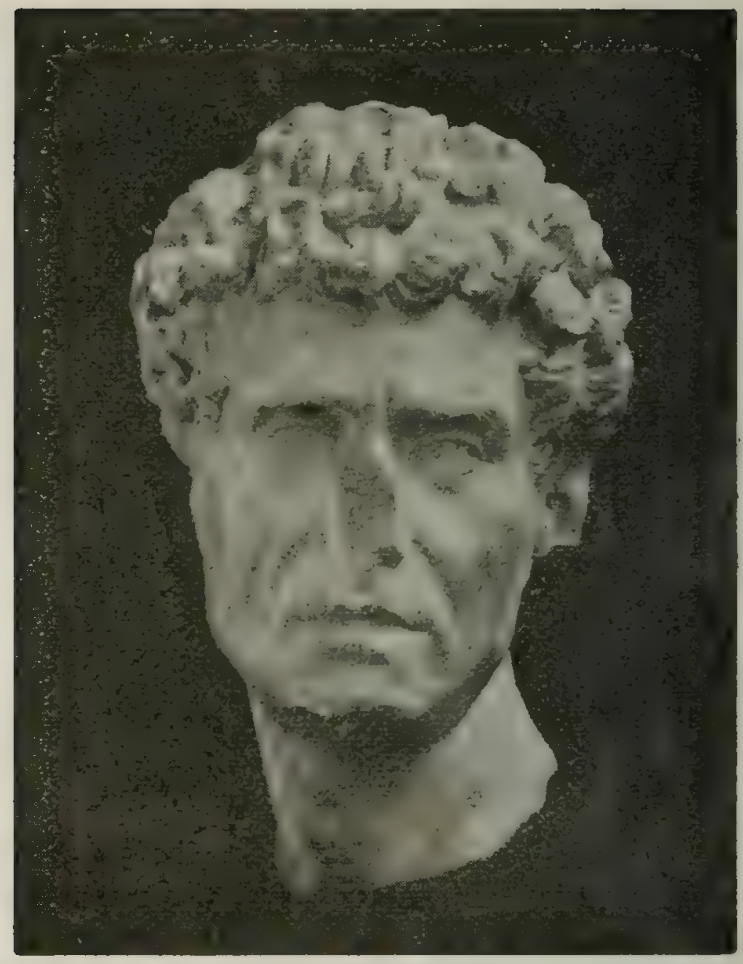


Tanagra Figurines, about 300 B. C



Portrait of a Lady *Bronze, about 300 B. C.*

The conquests of Alexander placed Macedonian rulers over the ancient kingdoms of the Orient, and introduced in Egypt and Syria an aristocracy of Macedonians and Greeks. The lady whose portrait is shown here undoubtedly belonged to this class; found in Egypt, it is possibly the portrait of Arsinoë II (born about 316 B. C.). It appears to be considerably idealized, yet the features are expressive of a distinct personality: the individual shape of the nose and the lips is noticeable. The detailed treatment of the hair is very fine, and is in interesting contrast with the more impressionistic method demanded by the technique of marble. The eyes were of another material and were inserted.



Portrait *Marble, Second Century A.D.*

This head is sculptured in gray Asiatic marble of very fine, close grain, and has a surface polish which is quite unusual in ancient sculpture. The mastery of material which has enabled the sculptor to reproduce the hard lines of the face and the texture of the skin permits us to suppose that it is a truthful portrait, and that if more were known of the subject his experience and character would prove to be reflected in this marble. Details of technique show that it is to be assigned to the second century A. D.



Roman Portrait *Terra-cotta, First Century B. C.*

The head shown above is unique as a portrait in terra-cotta, probably made with the use of a life mask. The face is more natural and animated than most casts from life, and the pose of the head seems characteristic of the man. The artist has sketched the hair and has suggested the momentary glance of the keen eyes. Vividness of expression and literal rendering of detail make the head seem surprisingly modern. The subject is a Roman of the last century of the Republic.



Athena *Graeco-Roman*

Found in the valley of the Rhine, not far from Coblenz, this statuette is a relic of the extension of Roman imperial power over western Germany. It reproduces a sculptural type of the fifth century B. C. A distinguished scholar has conjectured that it is a copy of the Athena Promachos of Pheidias, the colossal statue of bronze which stood on the Acropolis of Athens. The arrangement of the dress recalls that of other statues of Athena which are attributed to Pheidias and his associates. The width of the aegis, enveloping the body like a cloak, is unusual in sculpture. The goddess held her spear in the left hand. The attitude of the figure has a constraint which is probably to be attributed to the copyist.



Aphrodite *Fourth Century B. C.*

The artists of the period to which this figure is attributed knew so well how to please the eye through qualities of composition and general harmony of lines that even their less careful work is valued. This statuette is considered one of the most beautiful in the collection of the Museum, although its proportions are not faultless, and some details are neglected. Perhaps the most important element of its attractiveness is the simple and unaffected attitude, which has repose and yet suggests the possibility of graceful motion.



Hermes *Graeco-Roman*

The many offices of Hermes are reflected in the variety of forms under which the god is represented in Greek art. The archaic statuette illustrated on page 72 shows him as a god of the flocks. The figure pictured here has unfortunately lost its special attributes, but the left hand originally carried the wand of his authority as herald of Zeus; in the right may have been a purse, the symbol of his association with trade. It will be noted that after the archaic period he is always represented as a youthful god. His function as patron of athletes may have led to this transformation of the type. There is a reminiscence of fifth century art in the proportions of the figure.



Cista *Etruscan, Third Century B. C.*

Most of the cylindrical bronze boxes of the type illustrated above have been found at Palestrina (ancient Præneste); but the style of their ornamentation marks them as objects of Etruscan art. The drawings with which the cylindrical surface and the cover are adorned are of the same technique and style as those on Etruscan mirrors. The chain handles are attached by rings which are fastened to the box without regard to the engraved design. On one side of this cista is shown a camp scene; on the other are Furies pursuing a young man; on the lid, Dionysus and his attendants. Three lions in high relief crouch on the feet which support the cista. Such boxes often held the small utensils of the lady's toilet — mirrors, perfumes, unguents, and rouge.



Aphrodite

Some works in terra-cotta were apparently scrupulous copies of popular statues. Such a copy of the famous "Diadumenos" of Polycleitus is known. The figure shown here apparently belongs to this class of direct copies, although the original has not been identified. The subject is Aphrodite, but the form and motive, as often in Hellenistic art, are human. In perfection of detail and harmony of proportions it is at once distinguished from the common figurines of industrial manufacture. The color of the clay is an indication that the statuette was made in Smyrna.

This figure of a reclining Heracles, found in Southern Italy, is also probably an imitation of a work on a larger scale and in a more valuable material. The hero has the excessive muscular development which Hellenistic sculptors attributed to him, yet even in this imitative work the head is characterized by marks of the intellectual power which controls and directs the physical strength.



Heracles *From Southern Italy*





Statuettes from Myrina, Second Century B. C.

The necropolis of Myrina, a city of Asia Minor, not far from Smyrna, has also yielded many terra-cotta figurines. They belong for the most part to a somewhat later date than do the Tanagra statuettes. Types of Eros and Aphrodite are very common among them. The figure at the right on this page, an Eros represented as drawing a sword, is a spirited example of the Myrina terra-cottas.

The figure at the left, also from Myrina, was not made in a mould, but carefully fashioned by hand. The subject is again Eros, but he is here a child, as often in Hellenistic and Graeco-Roman art, and almost universally in modern pictures and sculpture. The whimsical fancy which has dressed this small god in the lion-skin of Heracles is equally characteristic of the Hellenistic age. The figure shows the sympathy with which the late Greek artists studied and represented the forms of children.



ENGRAVED GEMS

The later development of the art of gem engraving is illustrated by the examples shown above. The figure of a wounded warrior on an Italiote gem should be compared with the treatment of the same subject on an archaic Etruscan scarab (see p. 94). Along with a distinct loss of freshness and vigor, the impression is given of a conscious striving for effect on the part of the artist. The same suggestion of a studied pose detracts from the beauty of the intaglio of Hermes with a lyre, a work of the Augustan Age. The scene on the second seal is Alexandrian in spirit; a Triton is swimming in the sea, supporting a Nereid on his back, while a Cupid and a dolphin sport in the waves before them. The excellence of the Romans in the field of portraiture is illustrated by the two intaglio heads in the lower row and the cameo of green turquoise with the busts of Livia and the young Tiberius.



Cameo *Graeco-Roman*

Cameos, representations in relief cut in precious stones, were highly prized by the Romans of the Imperial period. For the work illustrated here, one of the most renowned examples of cameo engraving, the artist chose a sardonyx with a layer of *café-au-lait* tinge above another of black, adapting the contrast of tones to a scene lit by a torch.

Erotes, or Cupids, were often shown playing as grown-up people. Here they are engaged at a wedding. A sturdy torch-bearer leads Eros and Psyche by a fillet. Eros clasps a dove in his hands. Psyche, clad in a long robe, with butterfly wings, walks close by his side; both are veiled. To the left an Eros holds a basket of fruit over their heads; to the right another stands near the couch.

The group is so naturally composed and so animated that one almost forgets the subtlety of the technique which has given the idea complete and delicate expression under the difficult conditions presented by the material and the size of the gem. The cameo is signed by the artist, Tryphon. In the last century it was in the collection of the Duke of Marlborough, to which it came from the Arundel collection.





Marble Portrait Heads

Augustus, 27 B.C.–14 A.D. *Second Century A.D.*

Divine honors were accorded to the emperor Augustus in the provinces of the Roman empire even in his lifetime, and the demand for portraits of him must have been incessant. The head here reproduced shows him as a man of mature years. In its marked but not exaggerated realism it is in interesting contrast to another head of Augustus exhibited nearby. The latter is an idealization rather than a portrait.

The subject of the second portrait illustrated above is not known; apparently it is a Roman lady of the time of the Antonines, for she wears her hair in the fashion of Faustina, the wife of Antoninus Pius. "A breathing likeness of an intelligent, somewhat masterful, and above all, aristocratic woman. Her eyes are small and near together, the nose is rather aquiline, the mouth expressive, the jaw firm. The fine head is admirably poised."



Cast from an Arretine Mould *Vintage Scene*

Arretium in Etruria was the centre of the manufacture of red glazed pottery with decoration in relief, whose motives were probably copied from the work of Hellenistic silversmiths. Casts from terra-cotta moulds made for the production of this pottery are shown on this page.



Cast from an Arretine Mould *Sacrifice*

Painted Vases

Few objects of antiquity are more fragile than vessels of clay; none are harder to destroy altogether. Marbles suffer by weathering, and still more by violence; bronzes fall into dust by corrosion; but terra-cotta vases, though often broken in many fragments, are not subject to decay, and are of too common material to be appropriated to new uses.

A collection of Greek vases not only illustrates the traditions and principles of a minor art, but reflects the subjects and in a measure the style of mural paintings which are entirely lost. They are probably also to be associated closely with contemporary work in other lesser arts, such as bronze repoussé relief and the inlaying of wood with ivory. Their value to the student of classical literature, religion, and private antiquities is apparent to one who considers the endless variety of mythological and genre pictures which ornament the ware of the classical age.

Painted pottery was produced in Greece from an early date in the prehistoric period, and did not fall into disuse until the third century B. C. The earliest pottery was moulded by hand. Examples in the case of Cypriote ware (Case 1) show its rude shapes and its primitive linear decoration, produced by scratching the surface with a pointed tool. The invention of the oven and of the potter's wheel made uniform color and symmetrical shape possible; the substitution of painted ornament for incised patterns led to far greater freedom and accuracy of design. The series of vases from Crete (Case 2) illustrate the development of the art during the second millennium B. C.; the finely-washed clay, the graceful shapes and delicate walls, and the spirited designs of the better specimens indicate the high standard that was attained. The finest vases of the later part of this period were decorated with designs more or

less freely adapted from plant and animal life, particularly the life of the sea; lilies, sea plants, and shellfish are common subjects. The Museum possesses a few late Mycenaean vases on which such ornaments are painted in dark, lustrous colors.

A fairly sharp line separates the ware just described from the earliest pottery of the classical period. Heavier shapes prevail; the ornament is mainly geometrical, not derived directly from nature, though crudely-drawn animals and men are not unusual; many of the vases were made to serve as tomb monuments. Of this geometrical ware one case is shown (Case 3).

In the eighth and seventh centuries both the shapes and the ornamentation of pottery are based on Oriental models. On the ware of Naukratis, Rhodes, and Corinth (Cases 4-5), the lotus bud, the rosette, and spiral designs are seen, together with rows of animals both real and fantastic. The technical skill of the potter again rises nearly to the level of the best Cretan ware, and a lustrous black glaze is occasionally secured.

In the sixth century Athens became the centre of the potter's art. The pure black glaze was combined with the rich red of the pottery to produce splendid results; the shapes were refined, the conventional decorative ornament was confined to definite limits, and the interest of the vases was much increased by the use of scenes of human interest, mainly mythological in character. In these scenes, some of which were signed by the painters, the figures were drawn in black glaze; purple and white were often added to bring out parts of the figure, and details were incised with a sharp instrument. Of these black-figured vases a few fine specimens are placed upstairs, but the main series is in Cases 6–7, 13–15.

About 500 B. C. the reversal of the colors — that is, the use of black glaze for the background and the red of the clay for the figures — permitted the use of fine

black lines instead of incised lines for the details of the figures. In the first half of the fifth century skillful painters devoted their attention to work on vases, particularly on kylikes, many of which were signed by the artists. The four most famous of these — Euphronios, Douris, Hieron, Brygos — as well as many others are represented by characteristic examples of their work (Cases 16–24, and Fifth Century Room, Cases 2, 3, 5).

In Cases 11–12 the black vases with moulded ornament (bucchero ware) were pottery imitations of metal ware ornamented in relief. Most of these vases were made in Etruria, but a few small pieces from Greece are exhibited.

The white vases with designs drawn in outline in Cases 19 and 22 (lekythoi) were perfume vases, used for the most part in connection with the burial of the dead. The freedom of the drawing and the occasional use of color lend them a special interest.

The later development of vase painting in Southern Italy is illustrated in Cases 26–28. Here the effort was for picturesque results, and the drawing was careless and sometimes crude. Occasionally the scenes represented and the rich effects are attractive in spite of the poor workmanship.

Coins

The highest achievements ever produced in die engraving were the coins made by the Greeks in the sixth, fifth, and fourth centuries B. C. The types on these coins were the badges of the towns or authorities which issued them, attesting the weight and purity of the metal as a personal seal certifies the authenticity of a document. Their artistic value is that they reflect the incessant activity of the Greek imagination, which controlled even the design of an instrument of commerce. The point of view was detached and objective; symbolism and allegory of deep import were excluded. The range of subjects was narrow, partly because of the nature of coins, but also because Greek public art of this period limited itself to simple themes related to worship or heroic myth and athletic contests, repeating old subjects rather than inventing new. It may be remarked that even in the decoration of these small objects, which would have been well adapted to pure design in low relief, the Greek did not escape from his dominant interest in the representation of life. He preferred still to engrave forms of men and gods and beasts on his coins, though they had to be executed in high relief, which to modern eyes appears unpractical and undesirable in coins.

Granted this limitation in choice of motives, the decorative skill of the engraver is abundantly illustrated — preeminently, perhaps, on such a coin as that of Naxos (24), where the artist represented a satyr with his wine-cup, seated on the ground, and ingeniously composed within a circle which is completed by means of the inscription. There is no loss of spontaneity in these difficult adaptions of sub-

1, 2, 3, Athens.

4, Ichnae, Macedonia; 5, Uncertain, Asia Minor; 6, Caulonia, Italy.

7, Thurium, Italy; 8, Himera, Sicily; 9, Terina, Italy.

10. 11, Agrigentum, Sicily.



1



2



3



4



5



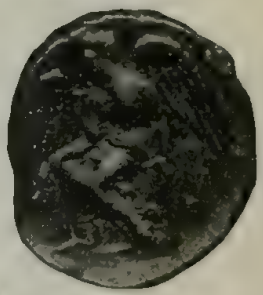
6



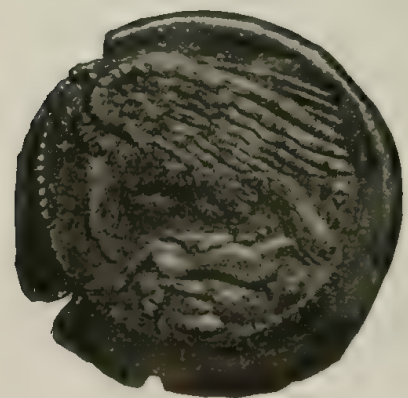
7



8



9



10



11

ject to space; only in later designs, possibly in the delicate head of Demeter (14), made in 346 B. C., is there conscious effort in the modelling. The coins exhibit an unsurpassed skill in draughtsmanship and representation in relief. The creations of the earliest art are readily distinguished by their linear quality from those of later date, where the artist is more occupied with surfaces than with sharp edges. A comparison of the head of Athena of the sixth century (1) with the same subject issued fifty years later (3), or the cattle of Ichnae (4) with the bull of Thurium (7), or of the Heracles of Thebes (13) with the Hermes of Cyzicus (18), illustrates this fact. We are attracted by the drawing in the archaic coins; by the modelling in those of developed style.

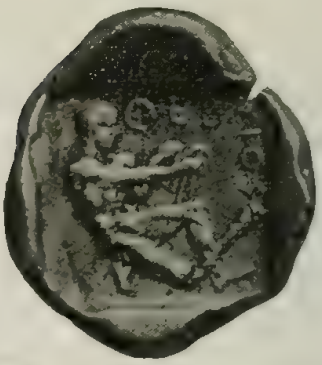
In a long series of objects of restricted size the observer becomes conscious of the limitations imposed by their minuteness, but the Greek breadth of conception and power to suggest the great by the little bursts through these bounds. The happy strength of the Greek artist to omit the accidental without becoming tedious, and record the essential while preserving the human and vital, finds luminous illustration in this field. The sense of scale does not forbid us to see a statue in the archaic Apollo(?) of Caulonia (6), or in the Nymph at Himera (8), or the seated Victory of Terina (9). The Heracles of Croton (22) might adorn a pediment of the Parthenon, and the Hermes of Pheneus (20) be influenced by a work of Praxiteles. The unrivalled head of Hera on the coin of Pandosia (28) reproduces, probably, the head of a statue.

Treatment of the same subject varies to a considerable extent. The Apollo at Chalcidice (21) resembles that at Rhegium (29); but these differ from his feminine appear-

12, Archelaus I.; 13, Thebes, Greece; 14, Delphi, Greece.
15, Alexander the Great; 16, King Lysimachus.
17, Amphipolis, Greece; 18, Cyzicus, Asia Minor; 19, Rhodes.
20, Pheneus, Greece; 21, Chalcidice, Greece.



12



13



14



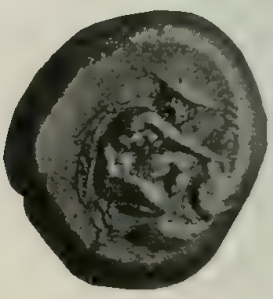
15



16



17



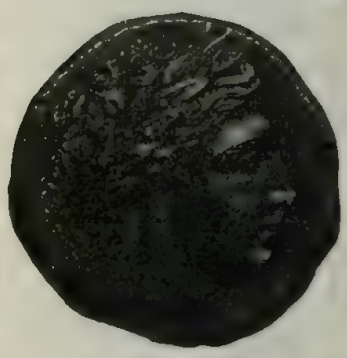
18



19



20



21

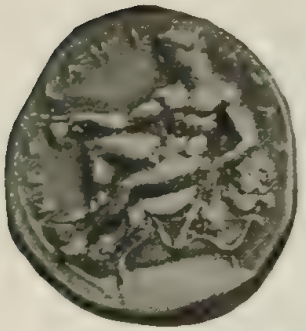
ance at Amphipolis (17) and the virile sentiment in his head as sun god at Rhodes (19). Again, the literal representation of the eagle (5) is a conception distinct in aim from the picturesque rendering at Agrigentum (10, 11), and from the more plastic presentation of the bird in its struggle with a serpent (31). Another instance of variation of subject is afforded in the Theban and Cyzicene kneeling figures (13 and 18), where the slight difference of treatment of a pose already familiar to us in the Aegina pediments, serves to distinguish Heracles from Hermes.

Direct portraiture comes late in the period. Features of individuals may appear in the guise of a divinity in the magnificent head on the coin of Archelaus (12), at the end of the fifth century, or in the somewhat earlier representation of Heracles at Camarina (30); the features of Alexander the Great may be suggested on his coins (15), but they are not certainly shown until his successor, Lysimachus (323 B. C.), placed them on his issues (16), though still with the attributes of a god. This is one of the earliest certain instances of the portrait of an individual head.

Ancient coins were not chased or cast, but struck by hand. The difficulty of the process, when modern mechanical appliances were unknown, accounts in part for the irregularity of their shape; but it may be also supposed that this irregularity was long perpetuated in reminiscence of the rough forms of ingots which passed as currency before coins were stamped. Such a conjecture is made plausible by the conspicuous lack of symmetry in the electrum coins of Asia Minor, which were made nearest to the place of the invention of coinage.

It must be remembered that coins were produced, not primarily as objects of art, but by the thousand as instru-

22, Croton, Italy; 23, Syracuse, Sicily; 24, Naxos, Sicily.
25, 26, Syracuse, Sicily.
27, Syracuse, Sicily; 28, Pandosia, Italy; 29, Rhegium, Italy.
30, Camarina, Sicily; 31, Elis, Greece.



22



23



24



25



26



27



28



29



30



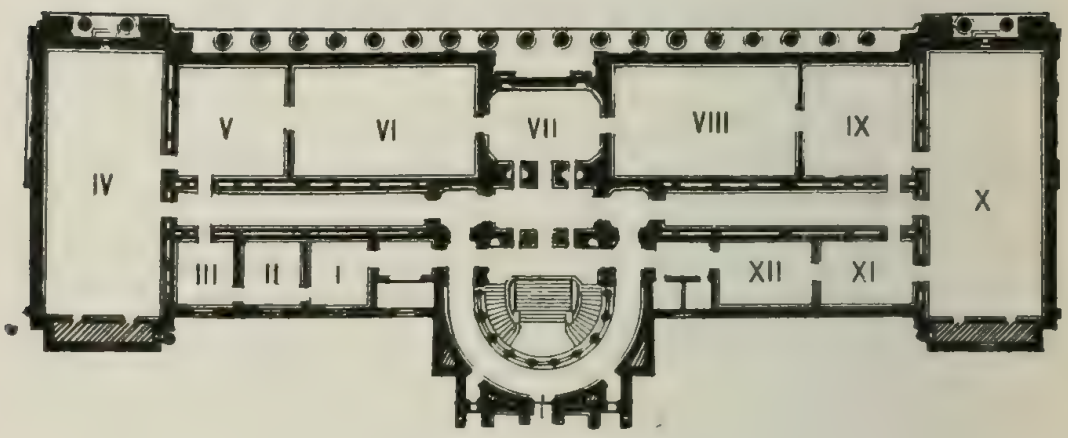
31

ments of trade; we may readily forgive, therefore, superficial imperfections. No objects of Greek art better illustrate the diffusion of Greek genius than the coins, which were issued not only by the great cities, but by many small towns throughout the Greek world, from the coasts of Asia and Thrace to Italy. We cannot judge of the motives which inspired their makers at a time when imagination was far more free than to-day, and the power of expression readier; but it is hard to consider the stream of superb coins which poured from the mints of Sicily and Italy during the second half of the fifth century (for instance, 7–11 and 22–30) without the conviction that civic pride induced general rivalry and stimulated artists to supreme effort. The climax was reached in the work of the artists Cimon and Evaenetus. Cimon's facing head of the goddess Arethusa, with dolphins gambolling among her streaming tresses (23), and the barley-crowned head of Persephone by Evaenetus (25) were accepted as standards in antiquity, and the Persephone has influenced many modern coins.

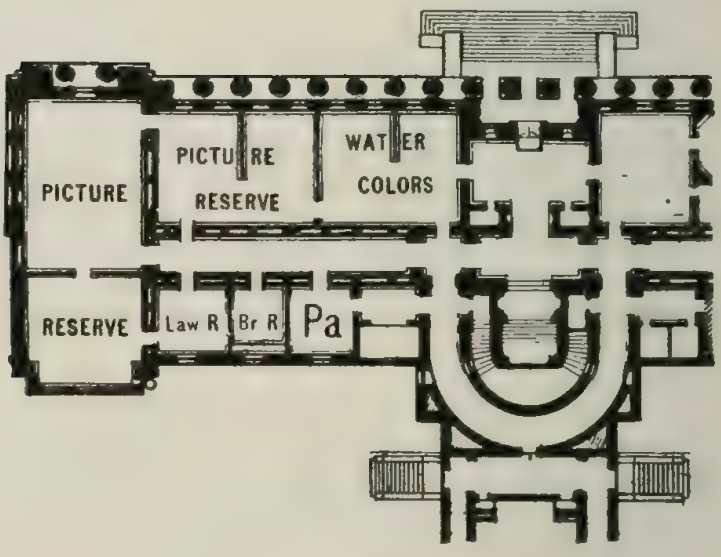
Note. A guide to the Catharine Page Perkins Collection of Greek and Roman Coins has been published by the Museum and may be consulted in the Library. A Catalogue of the Greenwell-Warren Collection, purchased from the Pierce Fund in 1904, has also been published: *Regling, Die griechischen Münzen der Sammlung Warren, Berlin, 1906.*

PICTURES

ROBERT DAWSON EVANS
GALLERIES FOR PAINTINGS



MAIN FLOOR



GROUND FLOOR

Pa indicates the office of the Department

WESTERN ART TO THE END OF THE RENAISSANCE, 1600

BY the second century A. D. there were Christians in nearly all parts of the Roman Empire. As far as the new religion found expression in art, it made use of simple symbols and symbolic pictures executed in the Roman manner. This use of symbols was in accord with the intellectual tendency of the time.

The first monumental Christian art was produced after the recognition of Christianity by the state in 327, under the Emperor Constantine. The old basilicas of St. Peter and St. Paul and others were then built outside the walls of Rome over the burial places of the early saints and martyrs. The materials were often taken from Roman temples, but new works of Christian art, glass mosaics in glowing color, decorated the interior walls. On these mosaics and on the contemporary sarcophagi and miniatures appeared direct representation of Old and New Testament scenes in addition to the symbols of the early Christians. The literary imagery of the Jewish writers was translated into pictorial and plastic forms by a people who had long been familiar with such expression.

Christian churches rose in many parts of the Empire; in Rome, in Syria, and in Constantinople, the new capital founded by Constantine in 330 on the site of the Greek colony of Byzantium. At Constantinople the later art of Rome was again brought into contact with Greek tradition, and, influenced by Syria and Persia, it culminated in the magnificently decorated church of Hagia Sophia built in the sixth century. This church is now a Turkish mosque.

During the centuries that followed, while the nations of Western Europe were still in the making, there existed brilliant civilizations in the Levant and at Constantinople. The most important period of Byzantine art extends from the middle of the ninth century to the middle of the eleventh. Many ivory carvings, objects in gold and silver, bronzes and textiles, in the beautiful workmanship of this time, reached Western Europe through Southern Italy and Venice. The Byzantine influence in the art of the Russian people dates from their conversion to Christianity, about the year 1000.

Under the inspiration of the new religion of Islam, the Arabs, in the seventh century, conquered Syria and Egypt and Northern Africa and Southern Spain. The cities of Bagdad, Damascus, and Cairo became centres of a new civilization, vividly portrayed in the "Arabian Nights." The religion of the Arabs forbade them to represent the human form; their efforts centred in design and color. The achievements of later Islamic art include the Alhambra at Granada (about 1300), the mosques of Constantinople (after 1453), the buildings, ceramics (see pp. 241–244), and textiles (see pp. 223–227) of Persia and Asia Minor, and some of the finest architectural monuments of Central Asia and India.

Western Europe in the early Middle Ages found artistic expression in the churches of the Romanesque type. Their somewhat heavy exteriors and round-arched windows, arcades, and vaults unite Byzantine, Roman, and Northern elements. They are found on both sides of the Alps with many local variations and often with a profusion of sculptured ornament. The best belong to the eleventh century.

The problem of the stone vault, only partially solved during the Romanesque period, made great progress in the twelfth century with the general application of the pointed arch. The Gothic cathedrals which then arose were, like the Romanesque, shrines of the Christian religion and the expression of the ideals of a great religious age, but they grew up among peoples in Northern Europe whose tempera-

ment and art were influenced by the spirit of the old Norse mythology. The result is an art in which the Roman element for the time being is almost entirely eliminated.

The great height and slenderness of the supports of the Gothic cathedral were made possible by outside buttresses, while the concentration of the weight of the building on separate piers and columns permitted huge open spaces in the walls. These were filled with glass, jewel-like in its radiant color, framed in beautiful stone tracery. Skilled carvers in wood and stone decorated pinnacles, capitals, choirs, and doorways with ornament derived from local plants and from the structural forms of the building itself, and with little mechanical repetition. Grotesque monsters formed the gargoyles or waterspouts, and the draped human figure carved in stone served both for ornament and for instruction. In France almost the whole body of science, nature, history, and religion, according to the mediaeval divisions, was represented in stone pictures upon the cathedral.

In the thirteenth and fourteenth centuries Gothic art was perfected and spread over Western Europe. In the Franciscan and Dominican churches and the civic cathedrals of Italy it often became an ornamental addition to the different local Romanesque styles.

During the thirteenth century the cities along the European routes of trade rapidly increased in importance, especially the fortunately located cities of Italy. In Tuscany, Pisa developed earliest. Already in the eleventh and twelfth centuries its white marble cathedral had become a model for its neighbors. In 1260 Niccolo Pisano carved his pulpit reliefs, drawing some of his motives from antique remains. The works of his successors show strong Gothic influence (see p. 255). The city of Siena next rose to importance. Its school of painting, although founded on Byzantine works, early showed a growing freedom from tradition and it possessed a decorative charm wholly its own (see the altar-piece by Bartolo di Fredi in the Picture Galleries).

Florence, which gained real importance for the first time in the thirteenth century, began, shortly before 1300, the group of Gothic buildings which are the present landmarks of the city. Contemporary with Dante, Giotto di Bondone, the first of the long line of master painters of Italy, produced his dramatic story-telling cycles of frescoes at Assisi, Padua, and Florence, including those portraying the life of St. Francis. After Giotto's time mural fresco painting occupied a leading place in the art of Italy.

In the early fifteenth century a German school of painting developed in Cologne (see p. 150), and the first masterpieces of Flemish painting, the work of Hubert and Jan Van Eyck, appeared (after 1432). The Flemish painters began the successful use of oil as a medium, and their influence on contemporary Italian painting, though not yet clearly defined, must have been important. Besides this development of painting (see p. 142), the fifteenth century and the next witnessed beautiful developments of late Gothic architecture in Flanders. About the year 1500 tapestry weaving reached its height (see pp. 216–218).

The vigor of Italian life and intellect produced at this time a great burst of creative art. The direction of its expression was determined to a great extent by the newly awakened interest in the literature of Greece and Rome, much of which had been unknown to the Middle Ages. New ideas from these sources now profoundly influenced conduct and society.

The pioneer of the classical movement was Petrarch, (d. 1374). His teaching as to the mutual relations of the patron, the artist, and the man of letters, and his appeal to Italian pride in ancient Rome, helped develop every art. Florence was the centre of the movement. Its citizens made collections of ancient gems, coins, and manuscripts, founded libraries, and attracted scholars. The first effect of the classical texts was less scholarship than inspiration and a gradual growth of the humanist point of view.

Under the patronage of the Medici, in the early fifteenth century, there arose at Florence a group of artists who had broken with the traditions of the followers of Giotto, and whose work, free, spontaneous, and human, was in accord with the new ideals. Their realism, their idealism, their religious feeling, their increasing paganism, reflected the opposing forces of the times. With decorative details of great delicacy and refinement, not as yet mere imitation of Roman work, their art possessed the qualities of sobriety and restraint and showed a sympathetic treatment of childhood and an increasing interest in humanity. The Church welcomed this art and made use of it. In the sculpture of Donatello and his contemporaries (see p. 256), and the paintings of Masaccio, Fra Angelico (see p. 144), Fra Filippo Lippi, Botticelli and others at Florence, in the art of the hill towns from the valley of the Arno to the upper reaches of the Tiber in Umbria, and in that of the valley of the Po, Italy interpreted and visualized the Christian religion in a manner never to be forgotten.

At Venice the earlier painters were followed by Giovanni Bellini, who painted many Madonnas grave and serene, still showing traces of the old hieratic Byzantine art, but rendered in the superb color which was the distinctive beauty of the Venetian school. (See the altar-piece of Bartolommeo Vivarini; the Pietà of Crivelli, p. 143; and the engravings of Mantegna in the print collection.) In the making of beautifully printed books Venice led the rest of Italy. Sincerity of purpose characterized the art of the fifteenth century. Its expression was far more genuine than much of the technically perfected art of the next generation.

With Leonardo da Vinci's Last Supper, completed at Milan in 1498, the golden age of painting began in Italy. The Popes became the most magnificent of patrons. Among the artists at Rome, Raphael best embodied the Renaissance spirit. In the Stanza della Segnatura in the Vatican he painted, in the humanist manner, frescoes representing religion, poetry, philosophy, and the cardinal vir-

tues (standing for character), a synthesis which the mind of the Renaissance continually struggled to grasp. (See the engravings of Marcantonio Raimondi after Raphael in the print collection.) The splendid frescoes of Old Testament subjects by Michelangelo in the Sistine Chapel belong to this period. At Venice Giorgione and Titian, with many others little inferior to themselves, reached a higher technical stage in painting, and interpreted their subjects in a manner more secular and magnificent than religious.

After 1500 direct imitation of Roman and late Greek art became more pronounced. The new St. Peter's was begun in 1506. The Apollo Belvedere, discovered in 1491, and the Laocoon, discovered in 1506, became models for sculpture. Raphael drew up plans for the restoration of ancient Rome. Original Greek works had small influence as compared with Roman works; even the temples at Paestum, near Naples, were ignored.

Meanwhile there was a vigorous artistic renaissance in the German cities along the routes of trade. The Gothic carvers and metal workers of the important commercial city of Nuremberg were famous. Its painter, Wolgemuth (see p. 150), was the teacher of Albrecht Dürer, who, like Leonardo da Vinci, was a thinker and a writer. (Dürer's engravings and woodcuts may be studied in the print collection.) Contemporary with Dürer were the two Holbeins, painters of Augsburg and Basle.

The first half of the sixteenth century was the most dramatic period in Italian history. It saw, along with the culmination of Italian art, the loss of Italian liberty. The mutually jealous small city-states of Italy failed to unite against the outside enemy (Spain, France, and the Germans), and the greater part of the peninsula passed under foreign control. Milan lost its independence in 1499, Rome was sacked in 1527, the republic of Florence came to an end in 1531. Venice, although humiliated, remained safe on her islands, and in her territories painting continued to flourish all through the century (see pp. 147 and 148), as

did literature for a shorter period at the neighboring court of Ferrara.

During this century lace-making was developed in Italy (see pp. 230 to 236), and majolica ware was produced in many of the towns on the eastern slopes of the Apennines (see p. 262). The dome of the new St. Peter's at Rome was finished about 1600.

Conquered Italy became in matters of art the teacher of Northern Europe, where the great Gothic movement had spent itself. In France Italian influence early appeared in the royal palaces or châteaux of the valley of the Loire, with their happy mingling of native Gothic forms and Renaissance ornament. The spirit of the Renaissance was, however, too often misunderstood in the North, where the later works were usually imitated rather than those of the earlier and more inspired period. G. M. B.

S. Reinach, *Apollo, an illustrated Manual of the History of Art throughout the Ages*, trans. Simmons, 2d edition, N. Y., 1907; A. Michel (ed.), *Histoire de l'art*, Paris, 1905–06, 4 vols. have appeared; the historical background may be obtained in J. H. Robinson, *An Introduction to the History of Western Europe*, Boston, 1902; convenient introductory books are O. M. Dalton, *A Guide of the Early Christian and Byzantine Antiquities in the British Museum*, London, 1903, and W. R. Lethaby, *Mediaeval Art*, 312–1350, N. Y., 1904. For the Renaissance see E. Müntz, *Histoire de l'art pendant la renaissance*, 3 vols., Paris, 1889–95.

For painting consult: Crowe and Cavalcaselle, *History of Painting in Italy*, London, 1903, ed. Douglas, 2 vols. have appeared; Blashfield and Hopkins edition of *Vasari*, 4 vols., N. Y., 1897; Woltman and Woerman, *History of Painting*, 2 vols., N. Y., 1880–85; Bryan, *Dictionary of Painters and Engravers*, edited by G. C. Williamson, 5 vols., N. Y., 1903–05; R. Muther, *History of Modern Painting*, 3 vols., London, 1895–96. The study of painting can be supplemented to advantage by the use of the print collection.

Single painters and special subjects are treated in such series of monographs as the *Great Masters*, the *Duckworth* series, the *Knackfuss* series, and many others contained in the Museum Library. Use should also be made of the thousands of photographs in the Museum Collection, and *The Manual of Italian Renaissance Sculpture as illustrated in the Collection of Casts*, published by the Museum, 1904.

Carlo Crivelli, after having learned his art in Venice, left that city never to return, and his pictures were painted in a group of small towns, east of the Apennines, near the Adriatic coast, between Ancona on the north and Ascoli on the south, a disputed town on the border of the Papal states and the kingdom of Naples. This was a region little affected by the Renaissance, and here he was able to work undisturbed by outside influences and without serious rivals. Hence his art retains many characteristics of the early Venetians before Bellini, although enriched by his own development.

The painting on the opposite page is probably a detached panel from a large altar-piece; it is in tempera on wood and is inscribed *Opus Caroli Crivelli* 1485.[1] The strongly individualized heads, almost harsh in appearance, occurring side by side with a beautiful face, and the angular hands are characteristic, but the quiet seriousness of expression usual with Crivelli, is here and in other representations of the Pietà replaced by an attempt at violent emotion not wholly successful.

The architectural details and the festoons of fruit show the influence of the school of Padua. Crivelli, unlike Squarcione and Mantegna, has not copied literally the marble festoons from Roman sarcophagi and altars (first popularized by Donatello), but has rendered the fruit in a most natural manner, in striking contrast to the archaic figures.

The decorative features of the painting, the elaborate textile patterns, the wide spaces of enamel-like color, the use of gold, and the absence of strong contrasts of light and shade, recall the best features of the old Venetian school and illustrate one of the most attractive sides of Crivelli's art.

[1] Rushforth, *Carlo Crivelli*, pp. 66, 67 and 103, London, 1900.



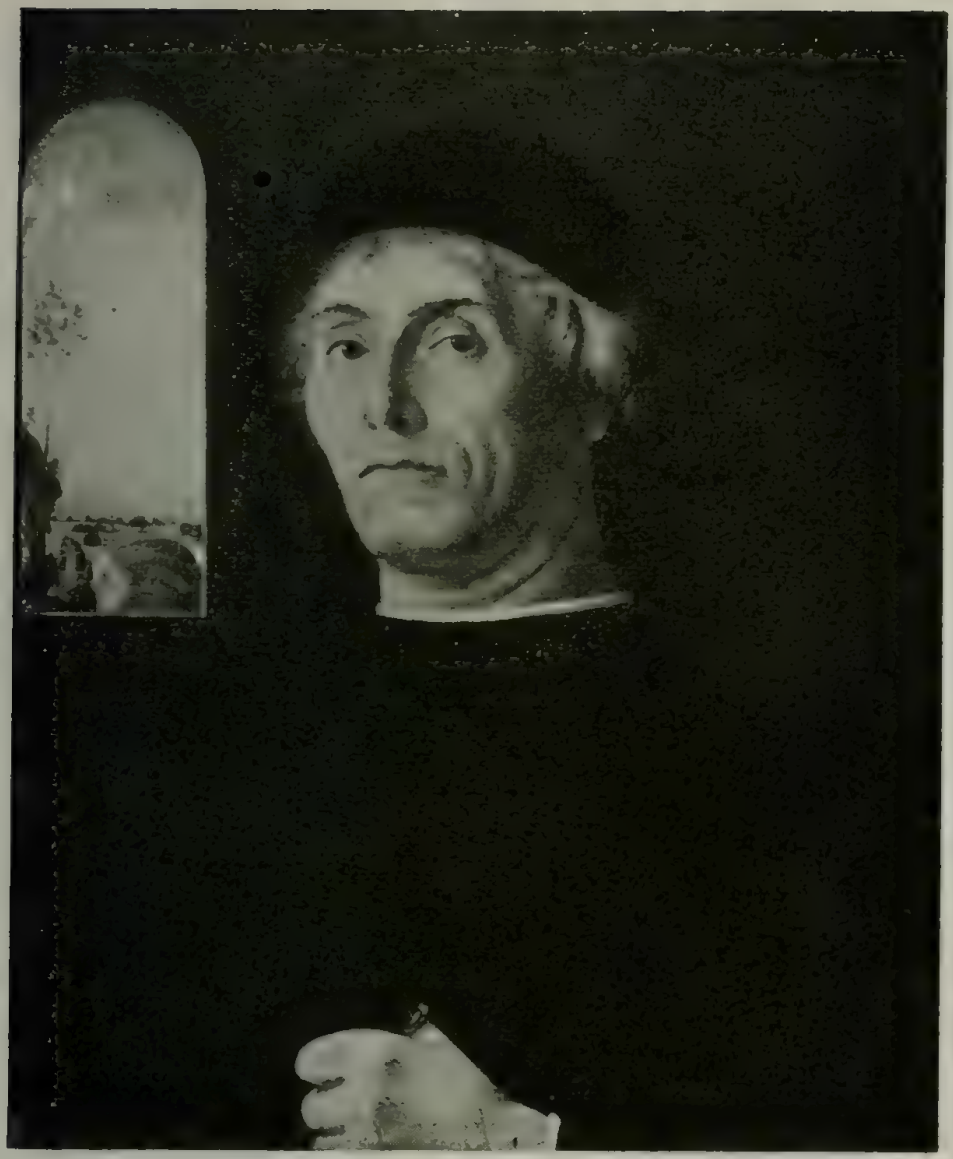
Pietà, painted 1485 *Carlo Crivelli, Fifteenth Century*



Madonna and Child with Angels, Saints and a Donor
Fra Giovanni da Fiesole, called Beato Angelico, 1387–1455

This little panel, in tempera, which measures in height and width only eleven and a half inches, is a typical example of Fra Angelicō, suggesting both his ecstatic devotion to the mysteries of religion and also his interest in the contemporary movement toward scientific investigation. The Virgin and Child and the adoring angels are painted with that mystic sweetness and holy joy which have produced the sentimental affection so generally felt for Fra Angelico, and the human figures with a marked interest in reality.

Gift of Mrs. W. Scott Fitz.



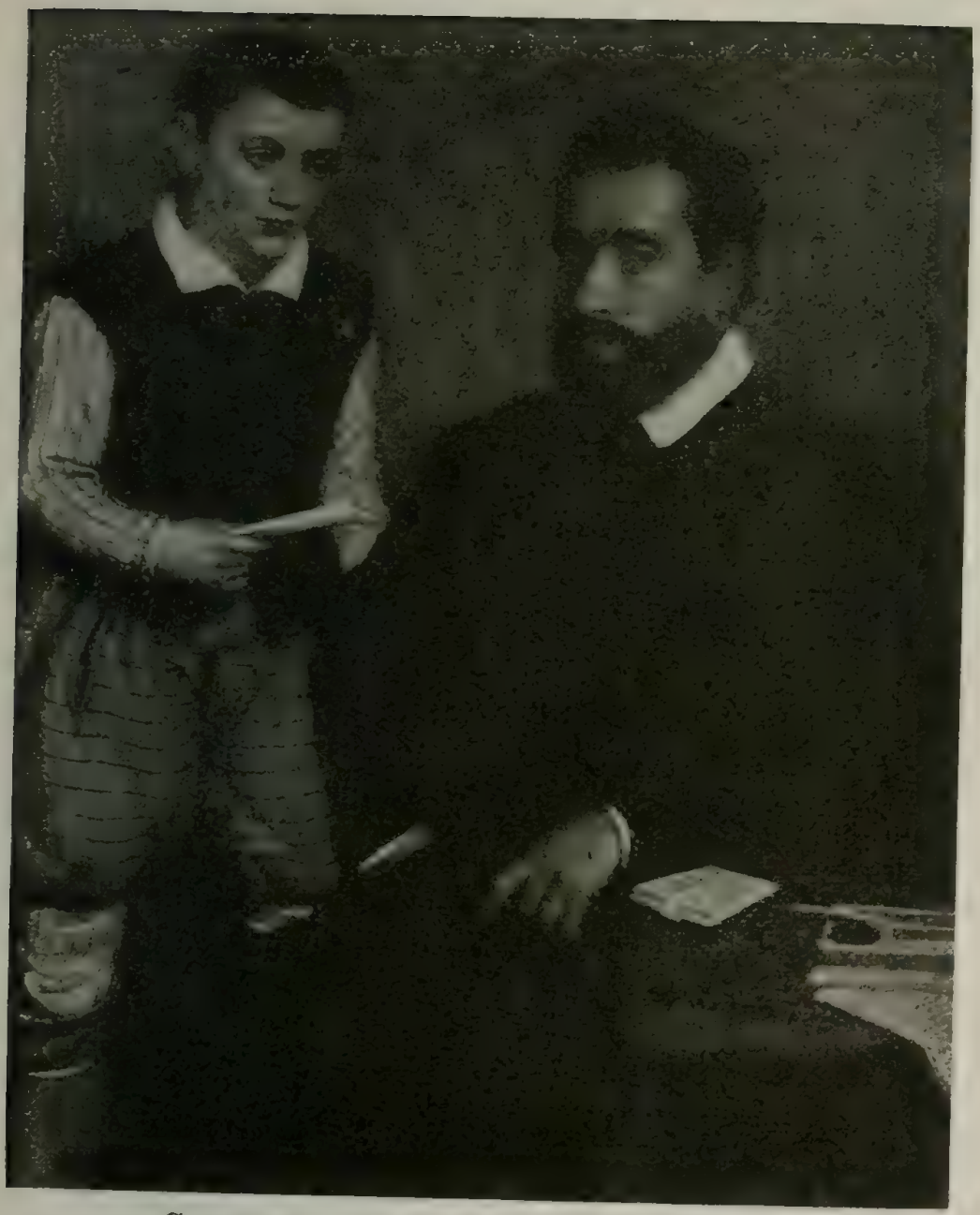
Portrait called Giovanni Bentivoglio, 1443–1519
Andrea da Solario, 1458–1530

Solario was the most able as well as the most independent of the Milanese painters who were influenced by Leonardo da Vinci. His method was considerably affected by the painters of Venice, where he lived for a few years. In this portrait, which is so carefully painted that it has an enamel-like quality, he has represented a resolute, aggressive personality, a man of physical as well as mental vigor.



Madonna and Child
Attributed to Bartolommeo Suardi, called Bramantino
About 1460 to about 1536

Bramantino, whose appellation is due to his intimacy with Bramante, belonged to the group of artists who founded the Milanese School; his works are very rare, but he exercised no little influence on his contemporaries. The balance of the composition and the harmony and delicacy of the color contribute to the charm of the picture. The tree partly cut down symbolizes, perhaps, the Old Dispensation, the young branch symbolizing the New.



Count Alborghetti of Bergamo and His Son
Giovanni Battista Moroni, 1520(?)–1578

Many painters, influenced by Venice but retaining their own local characteristics, flourished in Venetian territories. Moroni's truthful portraits were painted at Bergamo. In that above, the father has just finished a letter and handed it to his son to deliver.



Venetian Scene — *Francesco Guardi, 1712-1793*

This picture represents part of the famous festival of the marriage of Venice and the Adriatic. Gilded barges bear the dignitaries of Venice and are followed by a flotilla of gondolas. A similar canvas, now in New York, forms a pendant to this work and represents the Bucentaur bearing the Doge. Francesco Guardi was the most intelligent and skilful of the painters through whom the elegant splendors of Venice in the eighteenth century live again; and this picture deserves to rank among his chief works.



The Crucifixion — *Master of St. Severin*

This unknown master, provisionally named from the church where his principal pictures are preserved, worked during the first years of the sixteenth century. The triptych — of which the present Crucifixion is the center, and which represents on its leaves, inside, the Baptism of Christ and the Martyrdom of St. John the Baptist; outside, the Virgin with saints and the relatives of the givers — was painted in 1511 for the Chapel of St. Gertrude in the Château Eller, near Düsseldorf;

The Death of the Virgin, by Michael Wolgemuth, is an exceptional example of a master little known, especially in America, though he is worthy of honor, both for his own vigorous and individual, if somewhat provincial style, and for the influence he exerted upon his more celebrated pupil, Albrecht Dürer.

The legend of the Death of the Virgin relates that the Apostles were witnesses of the event, having been miraculously gathered from all parts of the world. They are represented in the eleven figures with halos, the twelfth being perhaps Matthias, the successor of Judas, shown without a halo because the choice of the Apostles themselves and not of their Leader. St. John holds a palm leaf before the Virgin, another lifts his hand in benediction, a third carries the aspergillum with holy water, a fourth bears the cross, and a fifth blows to rekindle his censer. Strong coloring undimmed by age, careful and elaborate representation of stuffs and drapery, emphatically modelled faces — portrait-like and individual — all are united in this picture.

The inscription in the panel at the base reads: "In the year of our Lord 1479, on the Friday before St. Walpurga's Day, departed this life the honorable Mistress Hedwig Volkamer, to whom may God be gracious and compassionate." Hedwig Tucher married Hartwig Volkamer the younger, who died in 1467, she surviving until 1479. The coat-of-arms on the left is the escutcheon of the Volkamer, and that on the right of the Tucher family. In the two kneeling figures of groom and bride, youthful and quaint in dress and bearing, this memorial altar-piece perpetuates the memory of the husband and wife.



The Death of the Virgin, painted about 1480
Michael Wolgemuth, 1434-1519



Portrait of a Lady
Lucas Cranach the Elder, 1472–1553

This thoughtful portrait, representing Cranach in his graver mood, is dated 1549, the year before his magnificent portrait of himself which is now in the Uffizi, and four years before his death, at the age of eighty-one. In his later style the coloring is sober, but the forms are more graceful and his drawing is marvellously sure. Though he has not the insight of Dürer or Holbein the younger, his portraits are sincere and individual, and achieved the greatest popularity.



Coronation of the Virgin
Spanish School, end of the Fifteenth Century

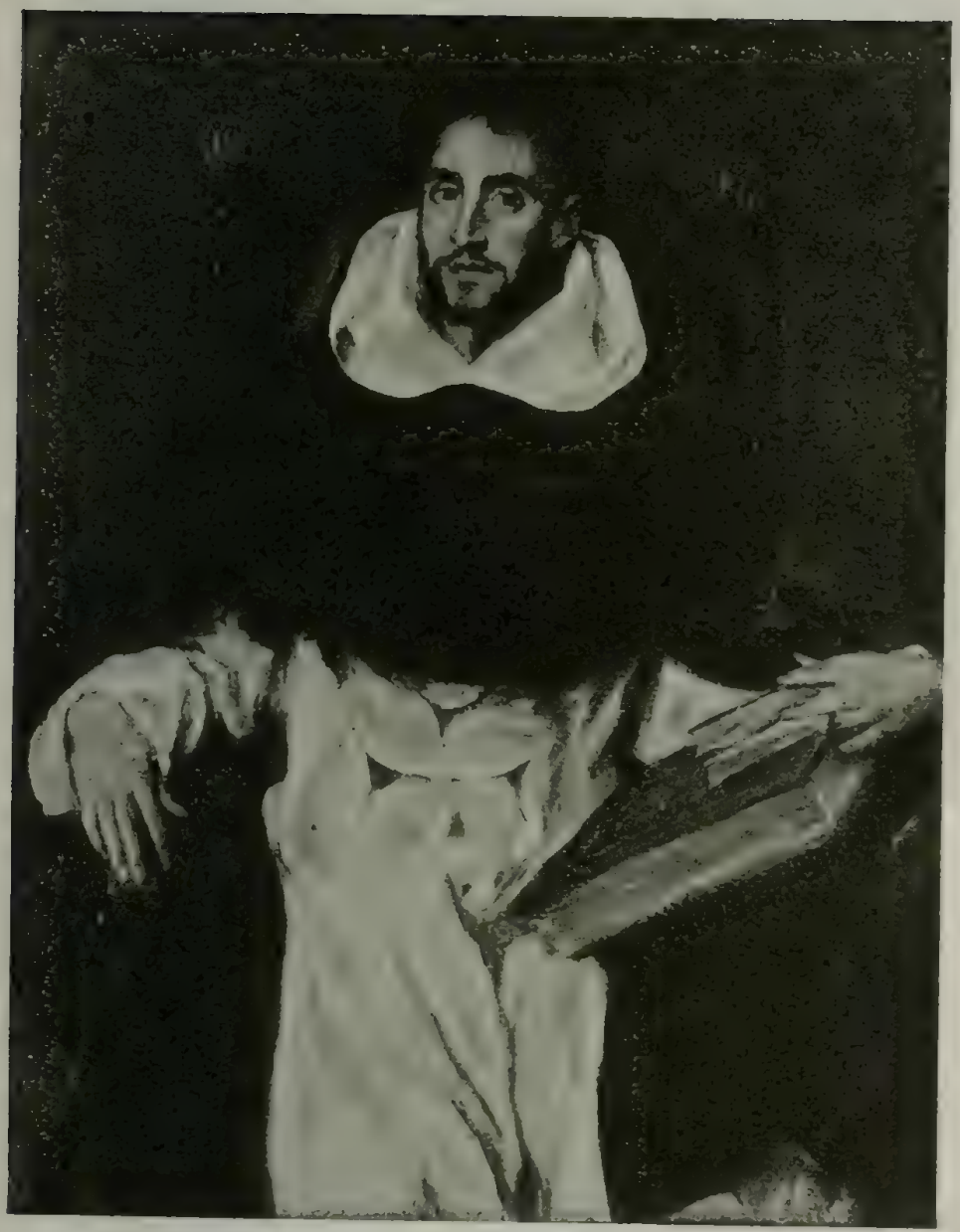
An effort after richness in the decoration of fabrics, accessories, and the use of gold is characteristic of Spanish painting up to the end of the sixteenth century. Flemish and Italian influences frequently mingle in it. Often a number of figures are grouped within a narrow space.

This remarkable portrait of Fray Feliz Palavicino is one of the finest works of El Greco. In the ruffled hair, the ashen cheeks, the brilliant eyes and refined hands of Fray Feliz, who is dressed in the robes of the Trinitarian order, the painter has here most forcibly presented the personality of the acute, nervous, fiery ecclesiastic. What Fray Feliz himself thought of the portrait he expressed in a sonnet addressed to the artist,[1] a translation of which follows:

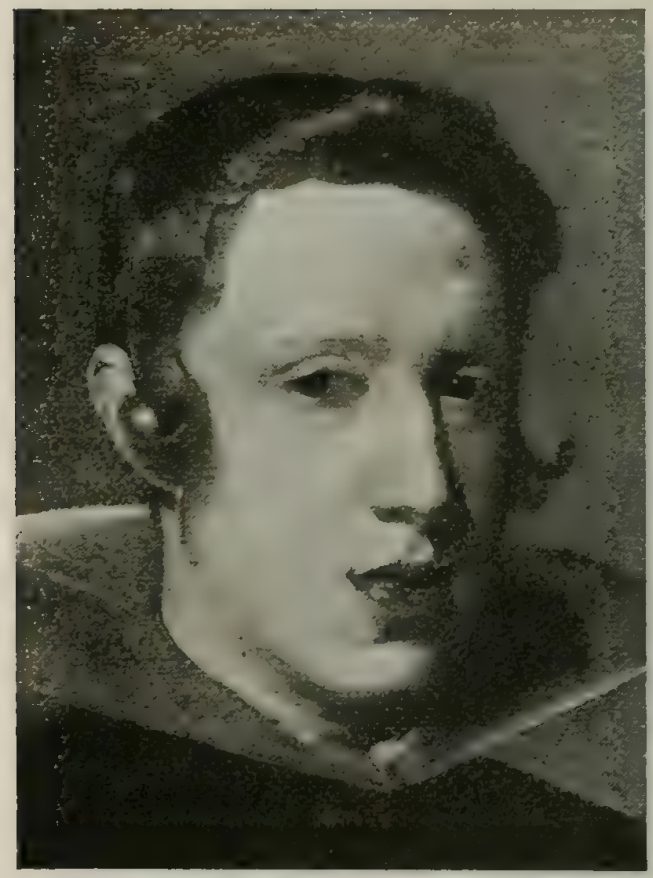
> O Greek divine! We wonder not that in thy works
> The imagery surpasses actual being,
> But rather that, while thou art spared, the life that's due
> Unto thy brush should e'er withdraw to heaven.
> The sun does not reflect his rays in his own sphere
> As brightly as thy canvases. Thou dost
> Essay, and like a god succeed. Let nature try:
> Behold her vanquished and outdone by thee!
> Thou rival of Prometheus in thy portraiture,
> May'st thou escape his pain, yet seize his fire:
> This does my soul for thee most ardently desire;
> And after nine and twenty years of life,
> Betwixt thy hand and that of God she stands perplexed,
> And doubts which is her body, where to dwell.

Domenico Theotocopuli, called El Greco, El Griego, or Dominico Greco, was born in the island of Crete and trained in Venice. He went to Toledo in 1575, where he died in 1614. His original but somewhat eccentric genius did not find favor with King Philip II, who was then carrying forward the decoration of the Escorial palace. Many of El Greco's portraits are admirable, and it is possible that Velazquez was influenced by them. El Greco was also a sculptor and an architect.

[1] Palomino, *El Museo Pictorico*, Madrid, 1797; t. II, p. 428.



Portrait of Fray Feliz Hortensio Palavicino, painted 1609
El Greco (Domenico Theotocopuli), 1545(?)–1614



Head from Portrait by Velazquez

Velazquez has here painted a more youthful face than appears in any of the other portraits of the royal family. It is that of a boy, not wholly at ease in his position, and rather resentful of his self-consciousness. The figure is standing beside a table covered with dull crimson velvet, upon which rests his hat. His dress is black, relieved only by a golden chain and the Order of the Golden Fleece and the linen at his wrists and neck. His left hand rests on the hilt of his sword; in his right he holds a paper. The absence of self-display in the dress and the sobriety of the surroundings accord with the fashion of the Spanish Court at the moment.

This picture probably dates from 1623, in which year Velazquez became court painter. In it are seen all the qualities of his earlier work: the outlines of the figure are sharply drawn, the modelling is hard and lacks atmosphere, the painter works very near his subject with sharp perspective, the light is from the left, the background almost empty, the hands well shaped and conspicuous, and a closely-woven canvas is used with reddish brown underpainting. In a full strong light one sees the beautiful drawing of this figure, the determinate lines of the body, and the details of the dark clothes.



Early Portrait of Philip IV
Diego Velazquez, 1599–1660



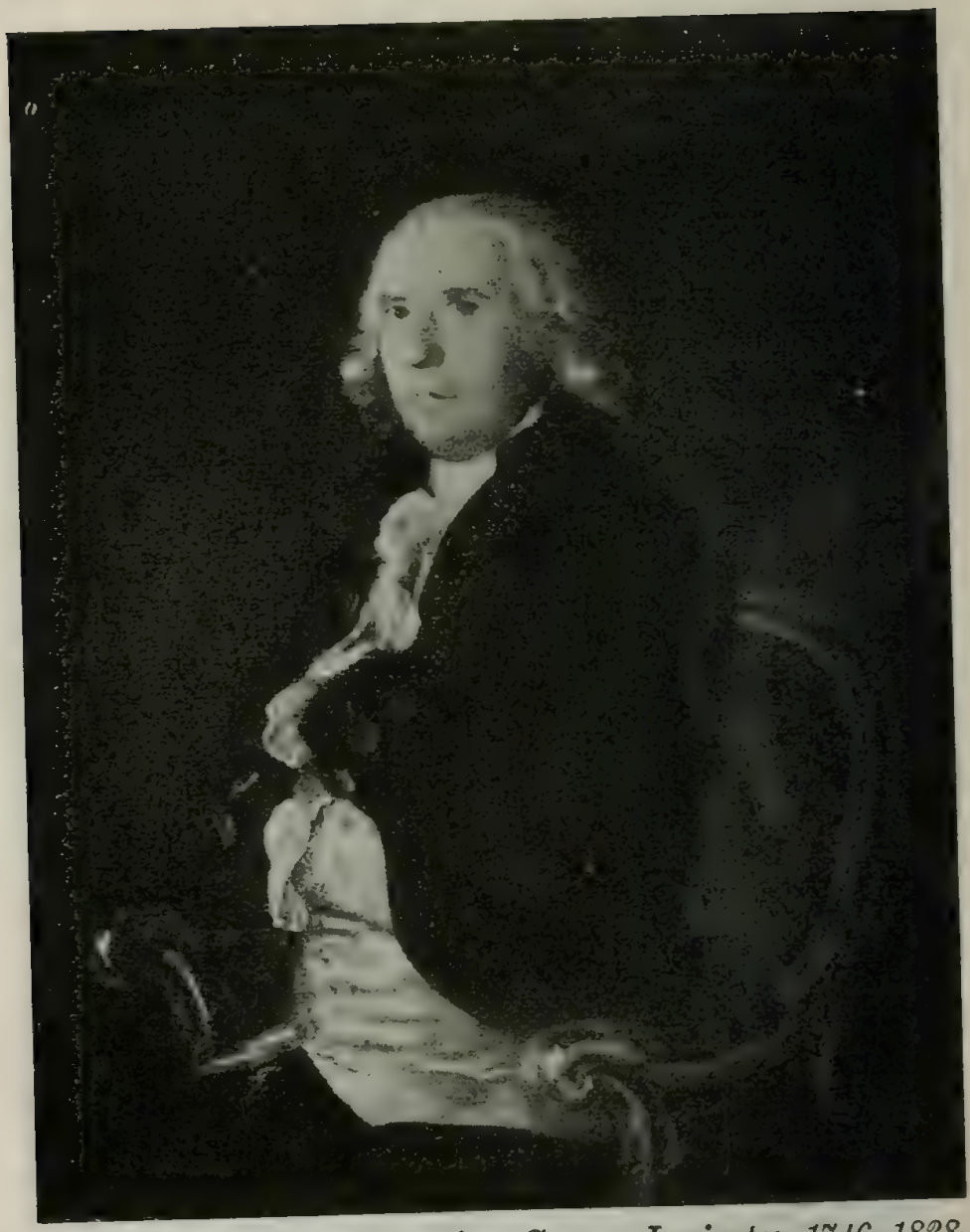
Don Baltazar Carlos

The picture on the opposite page represents the son of Philip IV, with the dwarf, the attendant provided for royalties according to the taste of the time. The pair are at play. The prince is clad in a quaint mixture of infant dress and toy armor. He wears a steel gorget and has one hand placed on his miniature sword; a sash crosses his chest; a baton in his disengaged hand is used as a support; his dark green frock is embroidered with gold. with lace at the neck and wrists. A plumed hat lies on a cushion opposite him. The dwarf stands on a lower step of the dais holding a silver mace-like bauble and an apple. The prince's face is very beautiful and winsome with his blue eyes, bright, clear complexion and scant flaxen hair. The picture has a golden red undertone which shows through everywhere.

Don Baltazar Carlos, eldest son of Philip IV, was born in 1629. This portrait, in which he is only about two years old, is the earliest of a most interesting series painted at different times during his boyhood, showing him in hunting dress, on horseback, and in ordinary dress. The prince died in 1646, when only seventeen years old. The Infanta Margarita, born 1651, daughter of Philip IV and his second wife, appears in another charming series of portraits by Velazquez, including the famous Las Meniñas (the Maids of Honor), painted when she was between three and seven years old. In 1659, the year before his death, Velazquez painted the little prince, Philip Prosper, then only two years old, who died two years later.



Don Baltazar Carlos and his Dwarf, painted 1631
Diego Velazquez, 1599–1660



Portrait of a Man *Francisco Goya y Lucientes, 1746–1828*

Goya, to whose work French artists of the nineteenth century are indebted, became painter to King Charles IV in 1789. His etchings depict contemporary Spain, in the scenes from the Bull Ring, in the bitterly satirical *Caprichos* (to be seen in the Museum collection of prints), in the Miseries of War, and in other series.

This portrait is an example of Goya's most virile and at the same time most finished work.

Dutch Painting

The Dutch people, Protestant in their religion, rich through their ocean commerce and their possessions in the East Indies, self-reliant, and independent after the successful termination of their eighty years' struggle against Spanish control, became definitely separated in the seventeenth century from the people of the Southern Netherlands. Those provinces still belonged to Spain and remained Catholic, and there Rubens continued to paint Italian traditional subjects, although he interpreted them in a thoroughly Flemish manner.

The great Dutch [1] painters took little interest in Italian religious pictures, or in mythological or historical subjects, and in spite of the activity of the Dutch printing presses they had no literature of their own to put into painting. In a time of wars abroad and confusion of struggling parties at home, they preferred to ignore the hero, the fighting man, and the stirring episode. Instead they painted portraits of individuals, civic and corporation groups, quiet interiors and homely scenes, broad sweeps of sky over a landscape with cattle, and the commonest of everyday incidents. Many of their wonderful paintings of game, fruit, and flowers were simply signs for dealers.

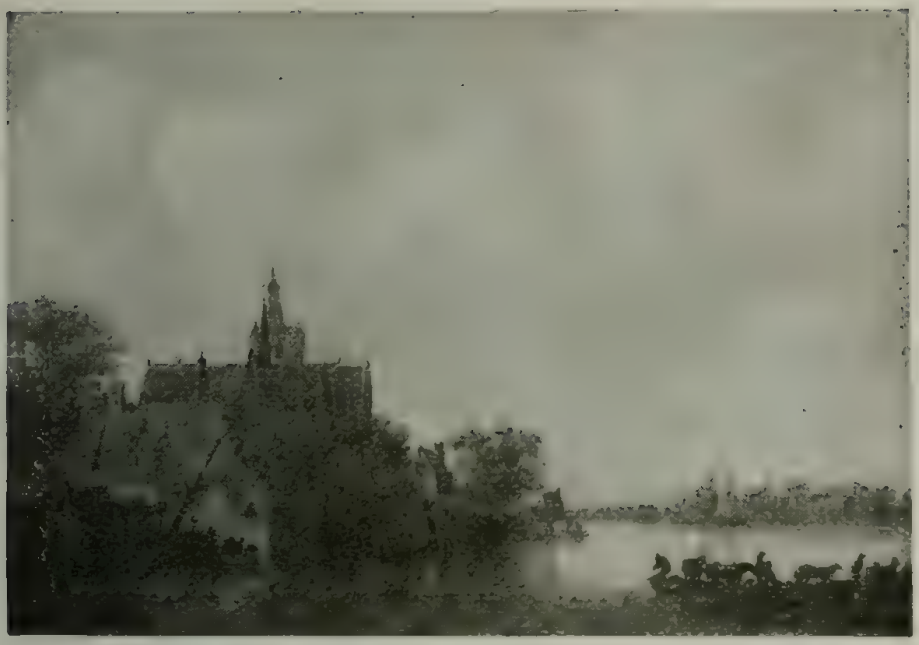
These painters brought an unfettered mind and eye to see their subject, and their art clothes it in color and in wonderful light and shadow. The careful workmanship and the soundness of their technical methods raises their pictures above the unimaginative literal rendering of the life of a provincial people, and makes of them works of universal interest; a portrait by Rembrandt is a master's study of the human face seen in varying conditions of light and shadow, or a picture by Pieter de Hooch (see p. 165) is above all else a marvellous rendering of sunlight coming into a darkened interior. Even when the picture is a coarse tavern scene or a prosaic meat shop, the true sense of color and the finished workmanship so delight the eye that subject and composition are forgotten.

[1] *Cf.* Eugène Fromentin, *The Old Masters of Belgium and Holland*, trans. Robbins. Boston, 1882.



Portrait of a Lady *Franz Hals, 1581(?)–1666*

The quiet, self-reliant, smiling lady whose portrait appears in this picture, is seated in a favorite attitude of the artist, a book in one hand, the other grasping the arm of her chair. The picture is signed 1648; in it the characteristics of Hals' later manner may be studied. The greater part of Franz Hals' life was spent in Haarlem, where the finest series of his works is still to be seen in the Town Hall.



River Scene *Jan Van Goyen, 1596-1656*

Jan Van Goyen was one of the few greater Dutch artists whose birthdate falls before that of Rembrandt. Of the Dutch landscape, brought to its perfection later by Ruysdael and Hobbema, Van Goyen is called the creator. His life was passed within a few leagues of The Hague, where he became a substantial citizen. Portraits of Van Goyen exist by Franz Hals, Van Dyck, and Van der Helst—an engraving of the latter bearing the inscription "genuinus Pictor Regionum" ("born painter of the region"). The present panel is signed and dated 1655, the year before Van Goyen's death, and the delicate veil of warm tone bathing the landscape marks his latest manner. The intimate and quiet charm of his work has given Van Goyen an enduring fame. His pictures are at once important historically and enjoyable for their own sake.



Portrait of the Wife of Dr. Nicholas Tulp
Rembrandt Van Ryn, 1607–1669



Dutch Interior *Pieter de Hooch, 1632(?)–1681(?)*

In a room, darkened by a drawn curtain and lighted by an open door, are two women. One of them, stooping, is lighting the fire; the flame makes a bright spot in the gloom. The other woman holds a basket as if about to set out for market with the dog. Her red shoe is another bright spot of color. The next room, where the lower step and rail of a stairway can be seen, is filled with light from many windows. A bright ray of sunlight comes in through the open door striking along the edge of the casing, in contrast with the reflection, on the partition between the window and the doorway, from a red curtain at the outer window. Outside is a canal; on the opposite side a row of trees with figures of passersby, beyond them houses facing the canal, with the full sunlight lighting up their red-tiled roofs.



Portrait of a Lady — *N. Maes, 1632–1693*

A product of Maes' maturity like this brilliant picture is generally more interesting to a student of painting than either his earlier or his later work. At first he painted with a simple fidelity, although according to an elaborate system, which later became a very florid use of thin color and a brilliant palette. He has endowed this portrait with all the distinction at his command, composing a rich background of blacks and grays, which both harmonize with the sedate and gentle dignity of the figure represented and serve to enhance its fragility and pallor.



Judith *Jan Matsys, 1509–1575*

Jan Matsys was the son and pupil of Quinten Matsys, whom he followed closely in technique, although his figures gradually became soft and lacking in vigor. This picture of Judith is considered by Henri Hymans one of the most beautiful by the master and one of the most remarkable examples of Flemish painting of this period. (See *Gazette des Beaux-Arts*, ser. 3 vol. 28, p. 304.)

The wealthy commercial and manufacturing cities of Flanders developed a brilliant school of painting in the fifteenth century. Their pictures are the first wholly successful combination of color with oil, and, whether secular or religious, they depict the things in which the contemporary Flemish burgher took an interest. Bright textiles, jewels, portraits, architectural detail, landscapes which seem to be viewed through a reducing glass, are painted in warm color, and the influence of the miniaturist's art is very apparent.

The picture shown opposite is a beautiful example of the early Flemish school. Although ordinarily attributed to Rogier van der Weyden, it is argued with some reason that it is by Gerard David. The subject is St. Luke drawing the portrait of the Virgin, one of the legends of St. Luke. His usual symbol, the ox, is seen in a small room at the right, under the colored window and the book. The Virgin is seated under a canopy of Flemish brocade, on a Gothic wooden bench, on which is carved the Temptation of Eve. A loggia opens upon a garden with violets and other flowers, where a man and a woman are looking over a parapet. The distance presents one of those landscapes which the Flemish artists delighted to paint.

The picture is upon an oak panel, and, like many other productions of these wonderful painters, is remarkable as well for its draughtsmanship and the establishment of forms in pure *grisaille* as for its color in its completed state. It is repainted in parts. The columns, the cushion on which the Saint kneels, the dark folds of the Virgin's robe, and the sky and distance on the right, are easily distinguished as the work of a restorer. Beautiful as the original work is when viewed close at hand, its color is still more luminous when looked at from a distance.



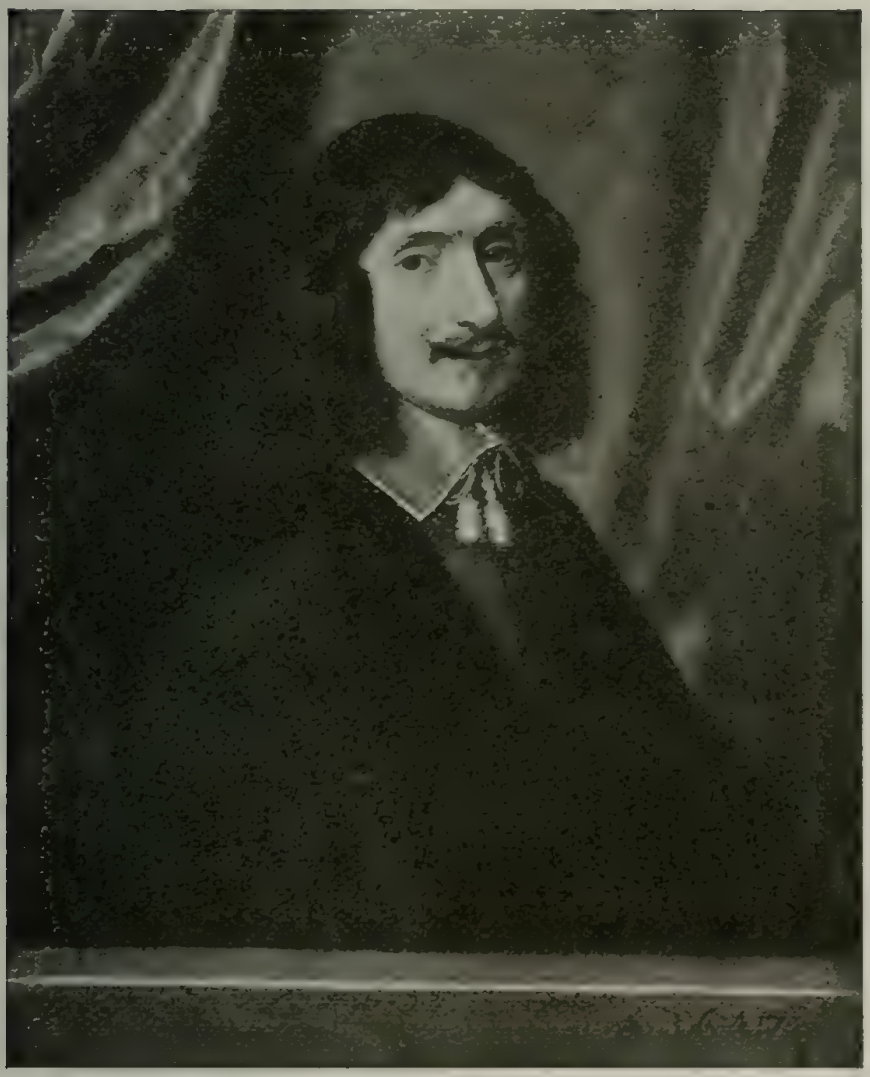
St. Luke Drawing the Portrait of the Virgin
Flemish School, Fifteenth Century



Anna Maria de Schodt *Anthony Van Dyck, 1599–1641*

A burgher's wife dressed in her most costly gown. This portrait is identified with that formerly over the family tomb in the cathedral of St. Gudule at Brussels.[1]

[1] Rooses, *Fünfzig Meisterwerke von Van Dyck*, Leipzig, 1900; p. 85.



Arnauld d'Andilly *Philippe de Champaigne, 1602–1674*

In 1647 Arnauld d'Andilly, elder brother of the famous Dr. Antoine Arnauld, had deserted the court of Louis XIII and was living at the Abbey of Port Royal des Champs, not many miles from Versailles, where he devoted himself to the religious life and to intellectual pursuits and the cultivation of his garden. The portrait shows him as he was, a man of intelligence and amiability. Philippe de Champaigne, Flemish by birth but French by choice, was the painter of Port Royal, and d'Andilly a noted adherent. Artist and subject make this painting an historic document of moment.



Parnassus — *Claude Gellée, called Lorraine, 1600–1682*

Parnassus, one of the few paintings in the Museum representing a mythological subject, is an important example of Claude Lorraine, who painted especially landscapes, in which he endeavored to express various effects of light and transparent atmosphere. He exercised a great influence upon modern painters, upon Turner in England and Corot in France.

This picture was painted for the Constable Colonna in 1681. In the disposition of the figures of the picture Claude was inspired by the famous fresco of Raphael in the Vatican, representing the same subject. The Muses are assembled on Mt. Helicon, listening to the lyre of Apollo; nearby is the fountain Hippocrene, which Pegasus caused to spring up with a blow from his hoof. But in a picture by Claude the figures always count for little; its charm lies in the poetically-conceived landscape, with its harmony of line and delicately-blending, soft color.

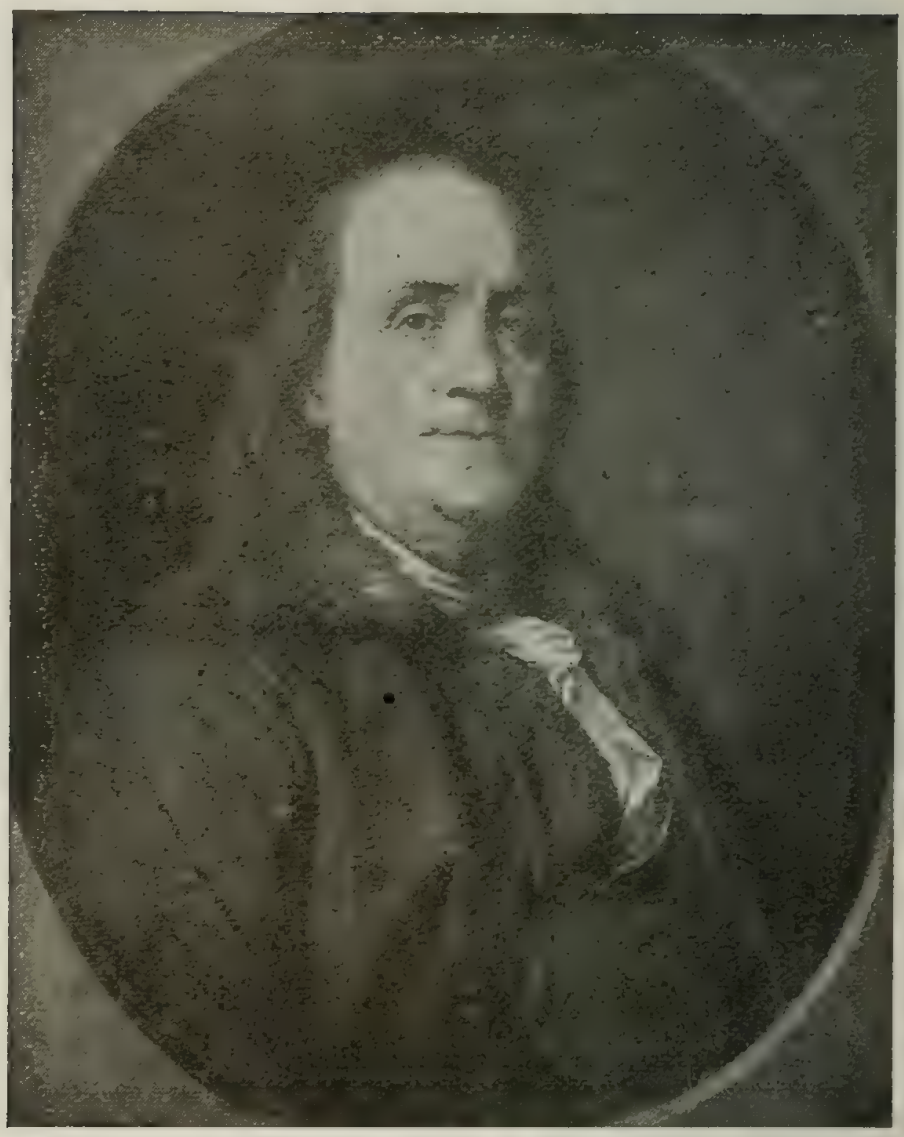


Going to Market *François Boucher, 1703–1770*

The Museum also possesses "The Return from Market," a companion piece to this picture.

Boucher's talents were devoted to the entertainment of the luxurious court of Louis XV and the circle of Madame de Pompadour. His easel pictures, mural paintings, designs for tapestries and scenery for the theatre reflect the taste and temper of his day, its pleasure in what was graceful, no matter how unreal, its determination to ignore everything painful or unpleasant. Jean Marc Nattier, 1685–1766, was the portrait painter of this same society.

The world for which Boucher painted was weary of the academic compositions of the days of Louis XIV. It had welcomed the "fêtes galantes" of Watteau, 1684–1721, and of Lancret, 1690–1743. Boucher's successor, Fragonard, 1732–1806, painted still more intimately its manners and fashions.



Benjamin Franklin *J. S. Duplessis, 1725–1802*

During his sojourn in France, 1776–1783, Franklin's portrait was painted repeatedly. He wrote in 1780: "I have at the request of friends sat so much and so often to painters and statuaries, that I am perfectly sick of it." [1] The portrait by Duplessis, of which this is one of several replicas, is considered the best.[2]

Lent by the Boston Athenaeum.

[1] Franklin's Works, edited by John Bigelow, v. VII, p. 96.
[2] See *McClure's Magazine*, Jan., 1897, p. 269.

French Painting in the Nineteenth Century

A notable characteristic of the art of the nineteenth century is the enlargement of the range of subjects treated in painting. Géricault, followed by Delacroix (see p. 178) and the romantic school, reflecting the widespread unrest which led to the Revolutions of 1830 and 1848, substituted scenes from the novel, history, contemporary romance and tragedy for the academic subjects of David and the classicists. Delacroix, Fromentin, and Decamps made known the life, and painted the brilliant colors of Algiers and the Levant.

Influenced by Constable and Bonington in England, Rousseau, Corot (see p. 177), Daubigny, Diaz (see the picture called "The Descent of the Bohemians") and Dupré added the vast domain of landscape painting to art. Others like Troyon painted animals with landscape. With them at Barbizon was Millet, a peasant from Cherbourg, who painted the peasant at his work. Millet once wrote: "Devoid though the peasant's toil may be of joyousness, it nevertheless stands, not only for true human nature, but also for the loftiest poetry." (See pp. 179 and 180.)

The most radical departure of the century came after 1850 with those artists, later known as the Impressionists, among whom Manet was the pioneer and Monet the most consistent exponent. Manet said, "The principal person in a picture is the light," and these artists rendered light, the light of the air, the light of every object and its reflections on other objects, and so accomplished their picture.

The end of the century has welcomed paintings which depict the life of the laborer in all its phases; every side of life has been touched with beauty. There has been an increase in mural decoration; and portraiture, which has produced great works all through the century, still continues its activity.



Portrait of the Marquis de Pastoret, Chancellor of France, 1829
Paul Delaroche, 1797–1856

Delaroche is principally known by his historical pictures and by his mural painting decorating the hemicycle of the Academy of the Beaux Arts in Paris. This portrait shows him a master also in portraiture. The features of the dreamy, melancholy countenance are studied with the conscientiousness of a primitive painter. The portrait was probably painted in 1829, when the Marquis had just been made Chancellor of France.



Dante and Virgil *J. B. C. Corot, 1796–1875*

Corot's art, a highly poetical interpretation of nature, depicts the most subtle atmospheric effects, such as the falling light of evening or the moment just before sunrise, which is the time chosen for this picture. Dante is lost in a dark wood and is rescued by Virgil from a lion, a leopardess, and a she-wolf, who bar his way. (*Inferno, canto I.*)



Pietà, painted 1848 *F. V. Eugène Delacroix, 1798–1863*

This *pietà* is conceived in the spirit which marked Delacroix as the most important figure in the Romantic movement. Though dark, it is rich in color, and it was considered by the painter one of his most beautiful works. Delacroix was among the first of the French painters of the nineteenth century to revive the religious subject, which had been banished from French art by the Revolution and the classicism of David.



Washerwomen *J. F. Millet, 1814–1875*

The two women are at work. They have been washing clothes in the river, and now one of them stands on a rock piling the still wet and heavy lumps of linen on the other's back. The second woman bends her head, and holds her left hand on her hip to support the load, while she steadies it with her right hand. A third figure is walking away along the water's edge. The level plain with a far away church, tree or haystack, usual in Millet's pictures, is here replaced by a river, and the effect of space is secured by the distant man in the boat and the cattle standing on the top of the opposite bank. It is twilight fast deepening into darkness, a favorite time with this painter, for details of hands, dress, and features are then lost, and there only remain the statuesque outlines of the figures against the glow in the sky and the rhythmic sweep of their movements.



Harvesters Resting — *J. F. Millet, 1814–1875*



The Buckwheat Harvest (*pastel*) *J. F. Millet, 1814–1875*

In the foreground, two women are hard at work loading sheaves into a handbarrow; a man and a woman with a filled barrow, and two heavily laden women carry the sheaves to a group of men in the background who are energetically threshing out the grain; another man piles the straw with a fork. Farther on billows of smoke from the burning straw soar into the sky. Among the charcoal drawings by Millet in the Museum are studies of *The Sower*, *The Gleaners*, *Shepherdesses*, *A Woman Churning*, and *Women Sewing* (see p. 368).



L'Éminence Grise, painted 1874. *J. L. Gérôme, 1824–1904*

Father Joseph, a Capuchin monk, was secretary and confidant of Richelieu. His powerful position won for him the name "His Grey Eminence," in distinction from his master's title. He is here seen descending the stairs of the Cardinal's palace engrossed in his breviary, while a number of courtiers ascend to some reception. They make way for him and bow in token of their recognition of his influence. The contrast between the affected servility of the rich and the unassuming bearing of the friar is the occasion of the picture.

Gérôme's knowledge and his wealth of detail in telling a story make this work justly famous. The conception, it must be confessed, is not very deep — theatrical perhaps, rather than dramatic; there is also a certain dryness and lack of atmosphere in the picture, due to its artificial illumination and the artist's inattention to exact tone relations. The whole work is a brilliant illustration in color rather than an inspired presentation of the truth.



Race Horses *H. G. E. Degas, born 1834*

This artist finds his inspiration in those elements of Parisian life represented by the ballet, the café concert, and the race-course. He brings a subtle power of observation, a profound technique, and a sense of elegance which is temperamental, to portray its incidents.

In the picture, "Race Horses," it is a clear but overcast day; the sky is threatening, with clouds tinted like rose leaves; there are no shadows, and colors are emphasized. At the back is the height of Suresnes, with trim gardens and houses clinging to its slopes; in front is the race-course of Longchamp. Still nearer in the paddock, ready for the struggle, are eleven race horses, — high bred, nervous, and restless creatures, — with their gentlemen jockies in gay jackets.

Many influences helped to mould the art of Degas, among them the example of Manet and the principles of Japanese decorative painting.



Automedon with the Horses of Achilles

Henri Regnault, 1843–1871

Xanthos and Balios, the immortal horses of Achilles, conscious of the hero's approaching death, already foretold by one of them in speech, are struggling with Automedon, his charioteer. The stormy sky with a pale glimmer on the horizon, the ominous sea, the barren shore, presage disaster.

The painter's enthusiasm for horses, his magnificent color, his facile power of drawing, are here united in an impetuous composition. The picture was Regnault's *envoi* as the holder of the Prix de Rome at the age of twenty-four. Three years later this happy genius met his tragic end in the last sortie against the Germans besieging Paris.

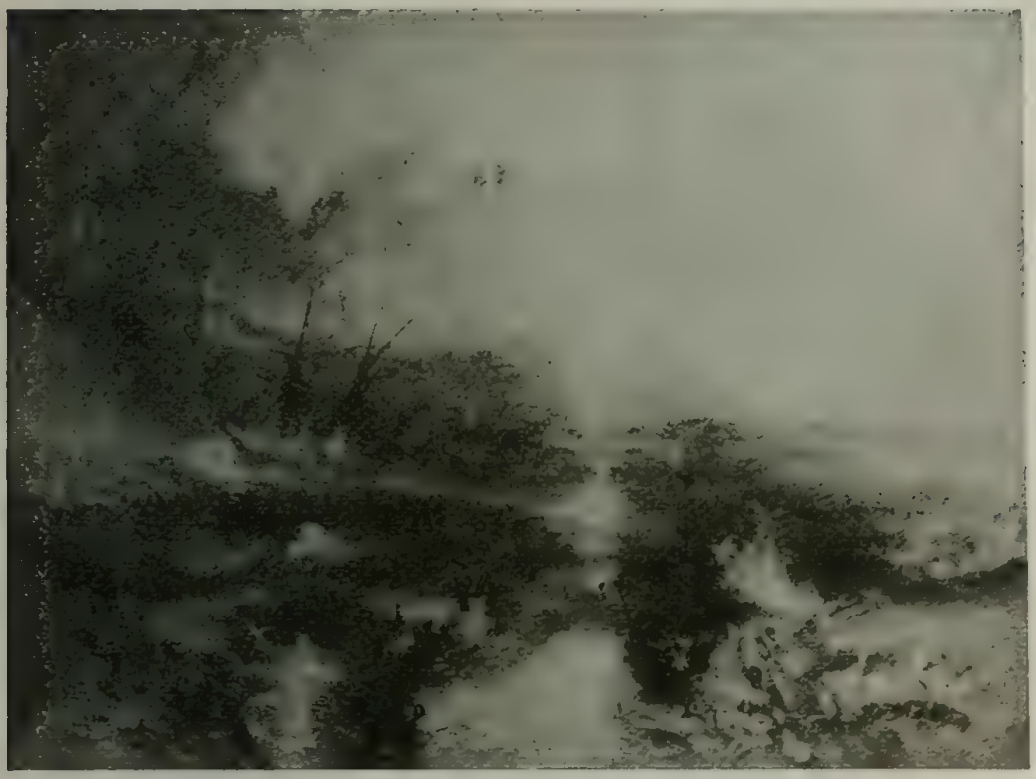


Portrait of Mrs. Polk
Sir Joshua Reynolds, 1723–1792

Sir Joshua Reynolds returned to England in 1752, at the age of twenty-nine, after having spent nearly three years in Italy. He rapidly became the fashionable portrait-painter, and his career was one of unbroken success. He had, however, little technical training, and in the use of pigments was devoted to experiments too often unsuccessful; but grace, beauty, and charm his pictures always possessed.



The Falls of the Rhine at Schaffhausen (exhibited 1806) . . *J. M. W. Turner (1775-1851)*



The Slave Ship, painted 18 ,0 *J. M. W. Turner, 1775–1851*

The original title of the painting was "Slaver Throwing Overboard the Dead and Dying; Typhoon Coming on." It was once in the possession of John Ruskin, who wrote of it that "it was the noblest sea Turner ever painted." [1] The print collection contains fine examples from the "Liber Studiorum" (see p. 362).

In the same gallery there is a pleasing example of Richard Wilson, 1714–1782, with the usual Italian landscape, a tower on a hill, a picturesque valley in the foreground, and the wide stretch of the Roman Campagna beyond. With this may be compared a small work of John Constable, 1776–1837; and the fine example of John Crome, 1769–1821, which shows a distant view of the city of Norwich and its cathedral.

[1] *Modern Painters*, London, 1867; vol. I, p. 376.



Portrait of John Eld, Esq
Thomas Gainsborough, 1717–1788

Thomas Gainsborough, celebrated as a painter both of portraits and landscapes, became one of the charter members of the Royal Academy in 1768, and lived in London from 1774. The Portrait of John Eld, founder of the Staffordshire General Infirmary, the design for whose façade he holds in his hand, was painted toward 1772. It had been kept in the Infirmary up to May, 1912.



Le Chant d'Amour (water-color)

Sir Edward Burne-Jones, 1833–1898

"Hélas! Je sais un chant d'amour,
Triste ou gai, tour a tour."

On a terrace overlooking a meadow before a mediaeval town a knight sits gazing at a lady who is singing. With one hand she holds open a book and with the other plays on an organ. At the bellows of the organ sits a winged figure, blindfolded, clothed in red, whose head is wreathed with roses. The subject, steeped in romance and poetic fancy, is rendered in rich color contrasts of definite claret-purple, subdued scarlet, pale yellows, and atmospheric blues. The draughtsmanship is more genuine and less artificial than in the artist's later work, when he was striving for more correct details. This water-color was painted in 1865. A larger version in oils of the same subject differing in some details was begun in 1868 and finished in 1877..

The poetic decorative art of Burne-Jones found expression in oils, water-color, and tempera paintings, and in scores of cartoons for stained glass windows, mosaics and tapestries.

Early American Painting.

The earliest portrait painters of merit in the colonies, Smibert and Blackburn, were followed by John Singleton Copley. By 1774, when Copley first went to England, he had painted a collection of portraits which give an intimate picture of American society before the Revolution. (See pp. 191, 192, 193, 196.)

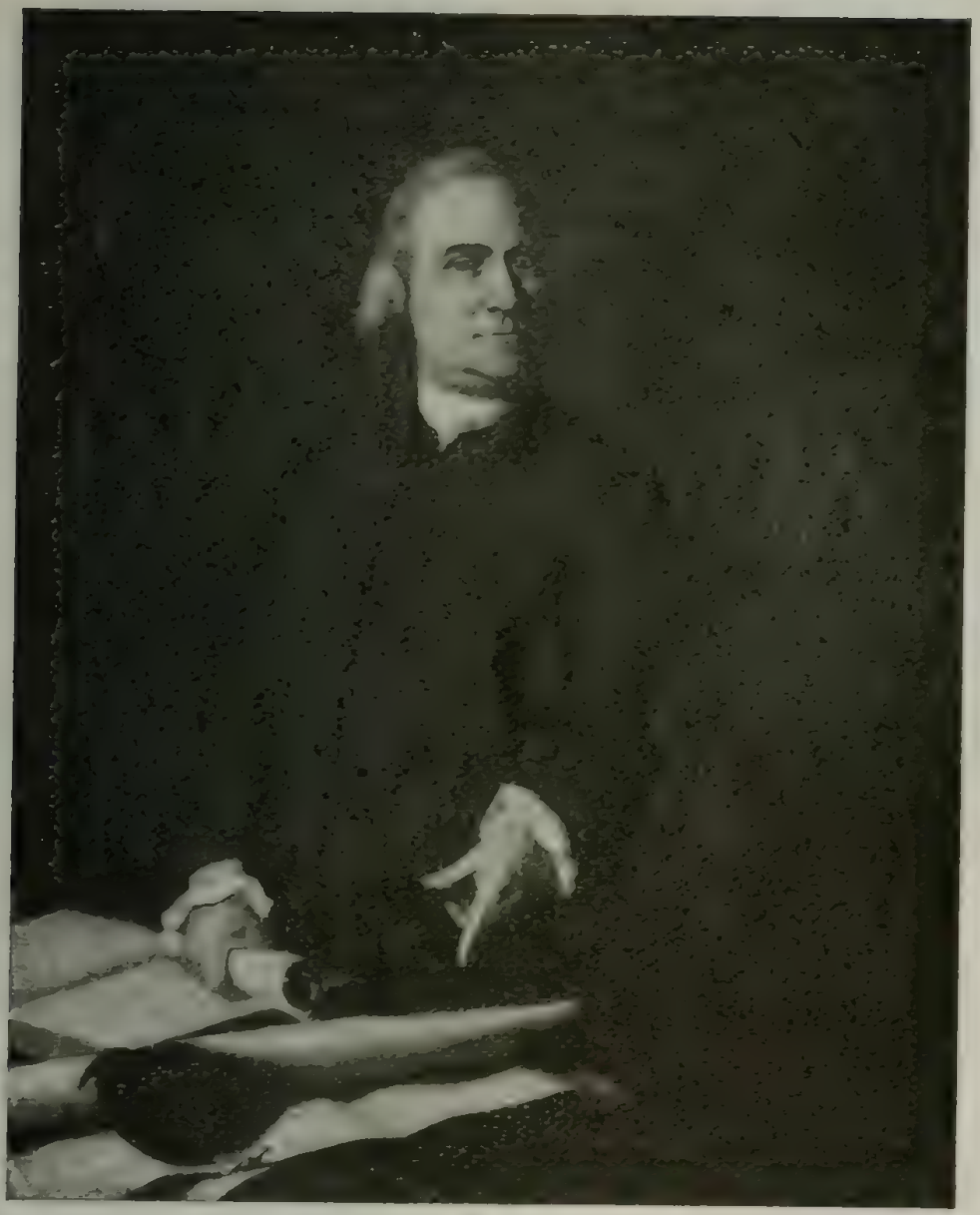


Washington Allston
Miniature by Edward G. Malbone
1777–1807

Benjamin West went to Italy when twenty-two years old, and three years later to England. He gained the favor of King George III, helped found the Royal Academy and became its president in 1792, after the death of Reynolds. (See p. 198.)

Among West's pupils were Charles Wilson Peale and Gilbert Stuart, both famous for their portraits of Washington, and the latter the best of the early portrait painters. (See pp. 194, 195, 197.)

With Stuart in West's studio worked John Trumbull, Robert Fulton, S. F. B. Morse, Edward G. Malbone, Washington Allston (a man of great personal charm, born in South Carolina), and William Dunlap. The Museum contains many pictures and sketches by Allston, with examples of his contemporaries, John Neagle, Thomas Sully (see p. 199), Henry Inman, W. Page, and Francis Alexander.



Samuel Adams — *John Singleton Copley, 1737–1815*

Painted by Copley in 1772 at the order of John Hancock, whose likeness was executed at the same time. Adams is shown addressing the British governor, Hutchinson, the day following the Boston Massacre in 1770. He points to the Charter of Massachusetts with his outstretched left hand, and grasps his brief, marked "Instructions of the Town of Boston," with the right.

Lent by the City of Boston.



Mr. and Mrs. Izard *John Singleton Copley, 1737–1815*

In the spring of 1774 Copley, then aged thirty-seven, left Boston for England. Soon afterwards he journeyed to Rome with Mr. Izard, a wealthy planter of South Carolina, and his wife. This picture he produced the following winter, and it was his first group so far as is known. It was taken back to England, and the approach of the Revolution having produced difficulties in Mr. Izard's financial affairs so that he was unable to pay for it, it remained in Copley's possession until 1825, when it was sold to Mr. Izard's grandson.

Mr. and Mrs. Izard, with a table between them, sit on a chair and sofa upholstered in rose damask with a rose damask curtain at the back on one side. Souvenirs of their Italian journey surround them. The picture is in Copley's Boston style, with some of his early rigidity apparent in the man, but the lady is painted in his best manner.



Family Portrait *John Singleton Copley, 1737–1815*

The picture shows the artist and his family, life size. Copley himself stands in the background. The old man before him is Mr. Clarke, his father-in-law, famous as the consignee of the cargo of tea of the "Boston Tea Party." Mrs. Copley, on the sofa, is caressing their son John, who lived to be Lord Lyndhurst and three times Lord Chancellor of England.

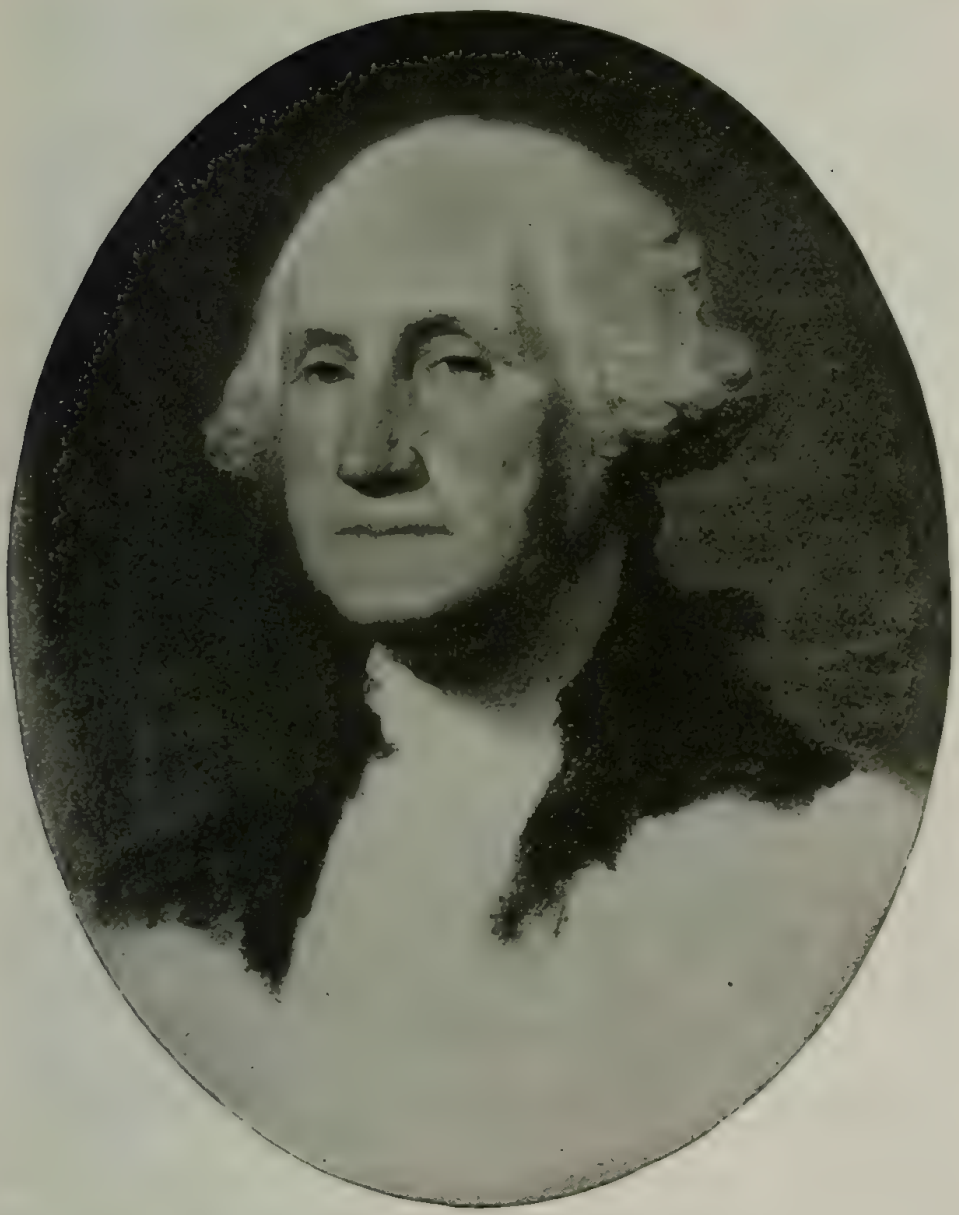
This is one of Copley's best paintings. It shows the beginning of his English manner, but retains the finer qualities of his colonial work. The painting of the heads is excellent. The figure of the little girl in the centre is reminiscent of the canvases of Van Dyck. The subject is well within his range, is noble in conception, and most skilfully executed. Notice, for instance, the treatment of the doll in the corner of the picture.

Lent by Copley Amory.



Martha Washington *Gilbert Stuart, 1755–1828*

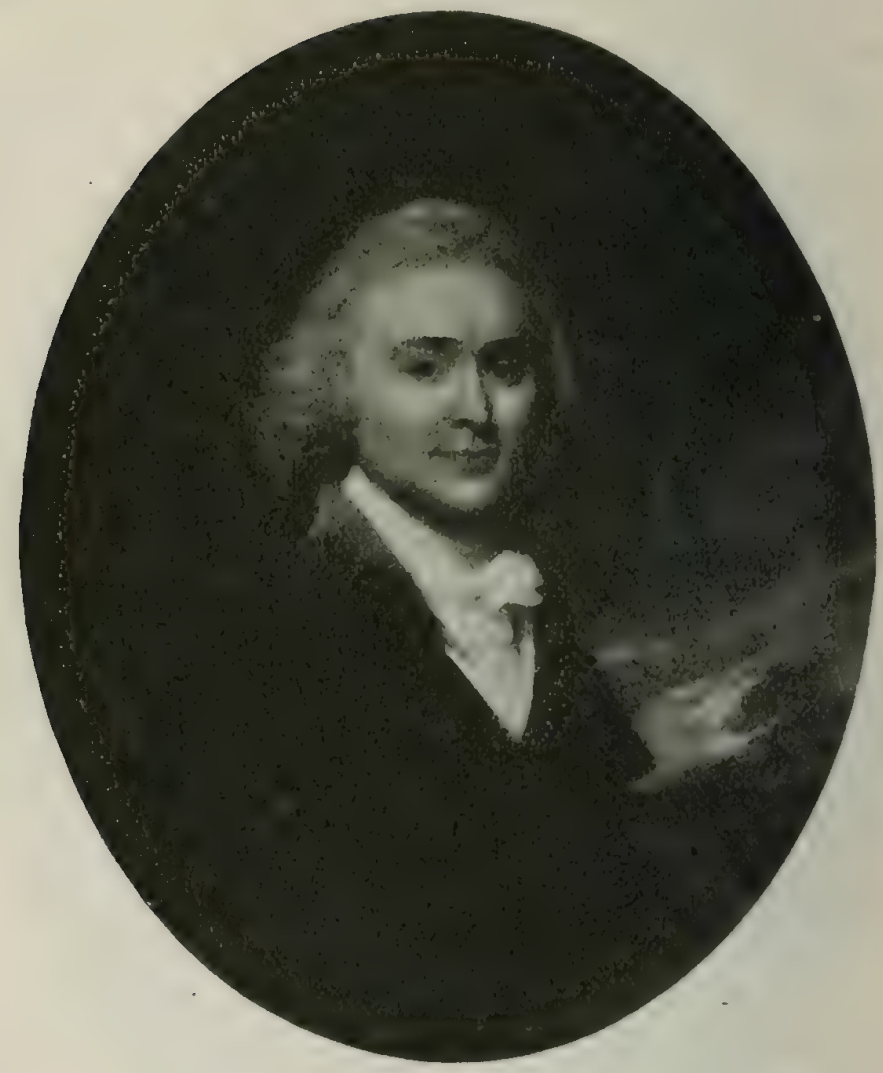
These portraits of Washington and his wife were painted from life by Gilbert Stuart in the spring of 1796 at Philadelphia. Washington, acceding to the request of Stuart, permitted the artist to keep the originals and accepted copies in their place. The originals remained unfinished in the possession of Stuart until his death in 1828. The portrait of Washington served in the production of many



George Washington *Gilbert Stuart, 1755–1828*

pictures up to that date. Owing to the large number of these repetitions, the portrait became widely known, and it is regarded as his standard likeness. The artist's widow sold these studies after his death to the Washington Association, by which they were presented to the Boston Athenaeum in 1831.

Lent by the Boston Athenaeum.

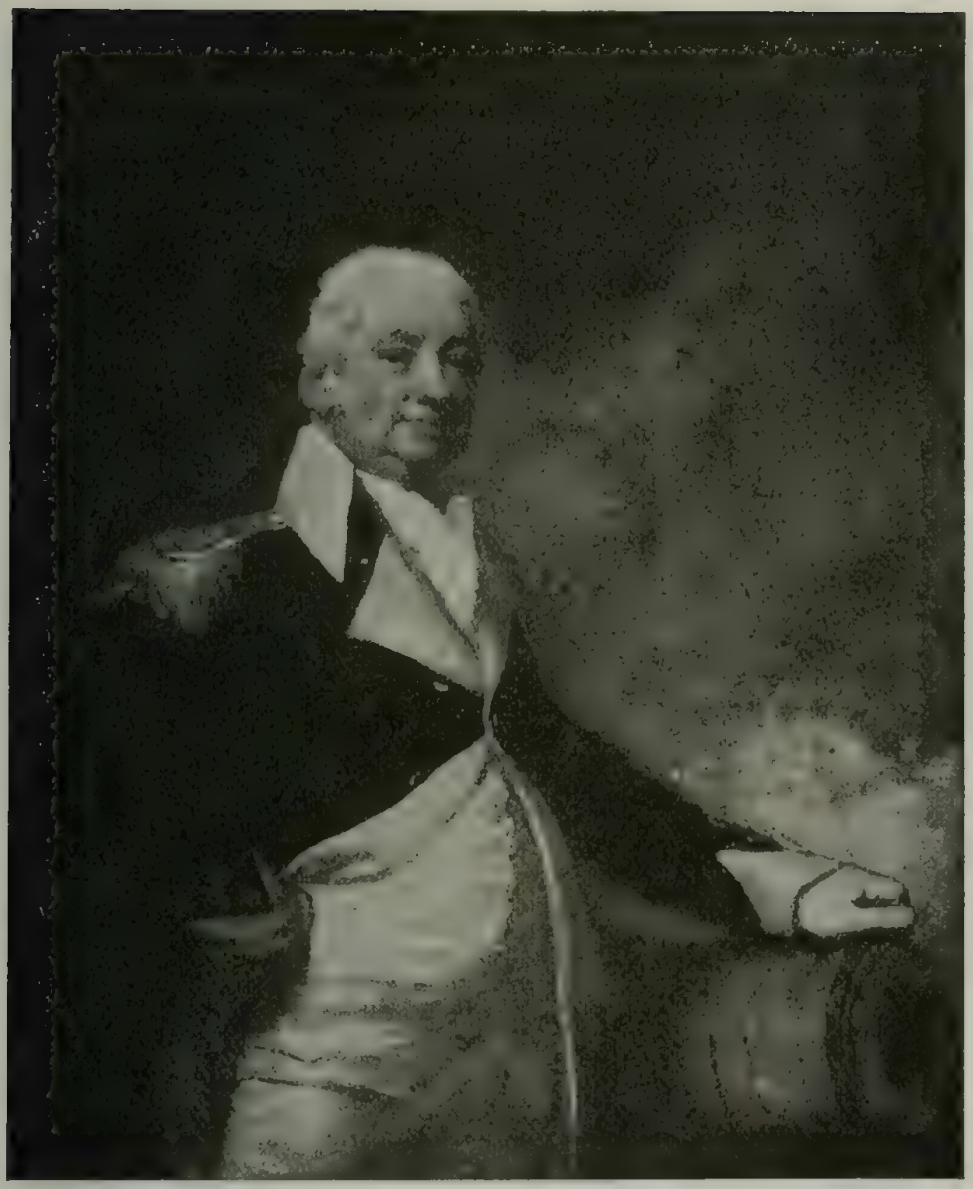


John Quincy Adams *John Singleton Copley, 1737–1815*

This picture of the sixth President of the United States was painted in 1795, when Adams was twenty-seven years old and Minister at The Hague.

The portrait exhibits the sense of grace and distinction for which Copley strove, though with some loss of that strength of character which distinguished his early work. It should be compared with the portrait of Adams by W. Page painted many years later.

Lent by Charles Francis Adams.



Major-General Henry Knox *Gilbert Stuart, 1755–1828*

Artillery officer, companion and adviser of Washington, Secretary of War 1785–1794. Judging from the age of the General, the portrait belongs to the time of Stuart's ripest production, about 1800. General Knox, well-educated and affable, commended himself to the artist as a brother spirit, and he is here the subject of one of Stuart's most successful portraits.

Lent by the City of Boston.



The Family of Adrian Hope, painted 1802

Beniamin West, 1738–1820



The Torn Hat *Thomas Sully, 1783–1872*

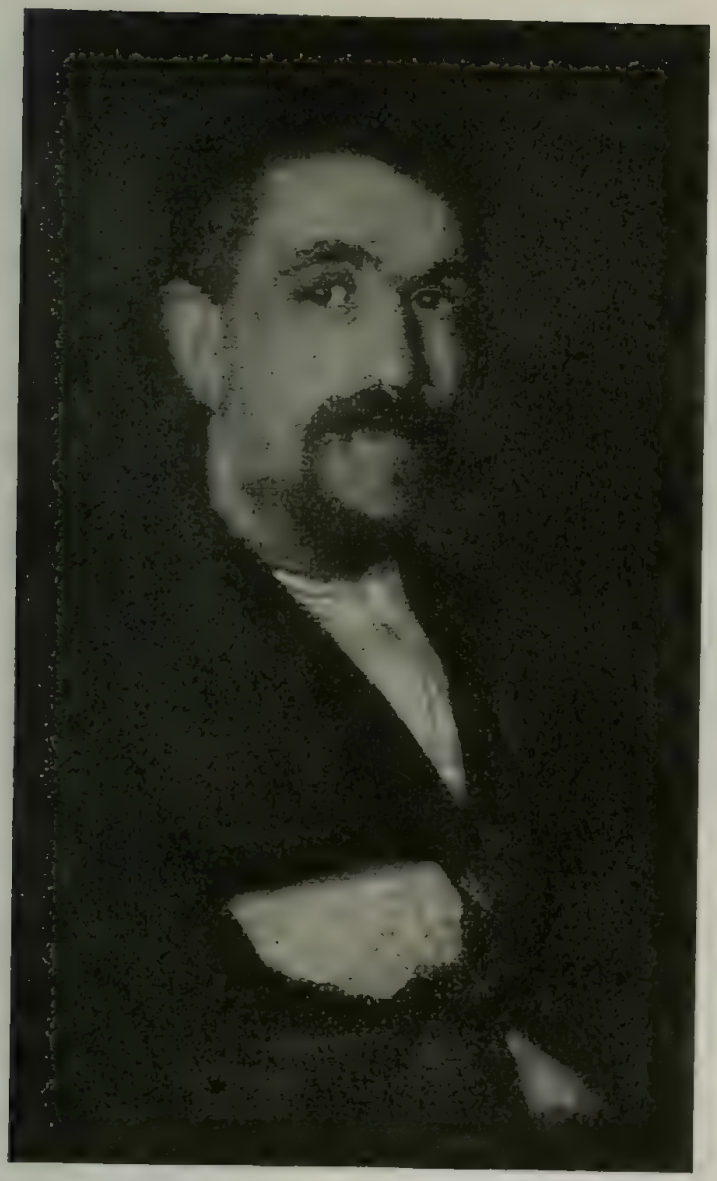
Sully has here rendered the happy inspiration of a boy's healthy, attractive face seen in warm sunlight with the shadows illumined by reflections.

Lent by Miss Margaret Greene.



Girl Reading *William Morris Hunt, 1824–1879*

The Museum is rich in the work of William Morris Hunt. Several other oil paintings, as well as a number of water-colors, sketches, and drawings in charcoal, are on exhibition in the Hunt Memorial Gallery, over the Library of the Museum.



The Blacksmith of Lyme-Regis
J. A. McNeill Whistler, 1834–1903

The Museum owns also a companion piece called "The Little Rose of Lyme-Regis." Whistler's etchings may be seen in the print collection.



The Fog Warning — *Winslow Homer, 1836–1910*

The rapidly advancing fog warns the fisherman to return to his ship before it disappears and he loses his bearings.

In addition to this picture, there are on exhibition several water colors by Homer, and the painting known as "All's Well."



Caritas — *Abbott H. Thayer, 1849–*



Mother and Child — *George de Forest Brush, 1855–*



Isabella, or The Pot of Basil
J. W. Alexander, 1856–

Isabella, whose lover has been murdered by her brothers in a wood near Florence, secretly hides his head in a pot, in which she plants sweet basil. The story is told in Boccaccio's "Decamerone," and in Keats' poem, "Isabella, or the Pot of Basil."



Girl Reading — *Edmund C. Tarbell, 1862–*



Portrait of the Misses Boit *John S. Sargent, 1856-*

Born at Florence of American parents. Pupil of Carolus-Duran. Has lived mostly in Europe. Painter of portraits and of genre subjects.

This portrait, one of the first works of Sargent, and which contributed to establish his reputation, was painted in 1882.

Lent by Mr. Edward D. Boit.



Water-color *John S. Sargent, 1856–*

Mr. Sargent has preferred for some years to paint in watercolor. In 1912 the Museum acquired a series of forty-five watercolors executed in Italy, in Spain, and in Switzerland during the last three or four years.

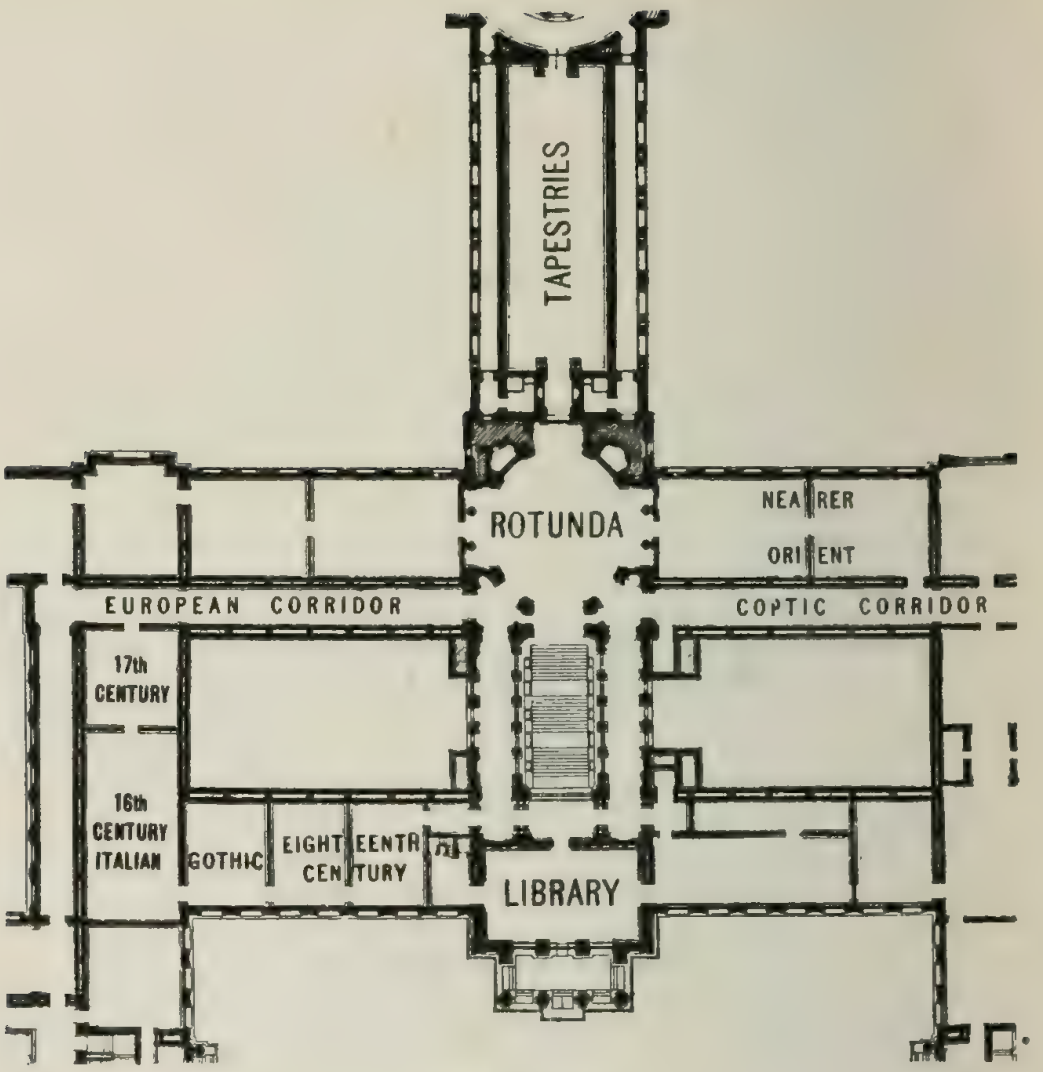
WESTERN ART

TEXTILES

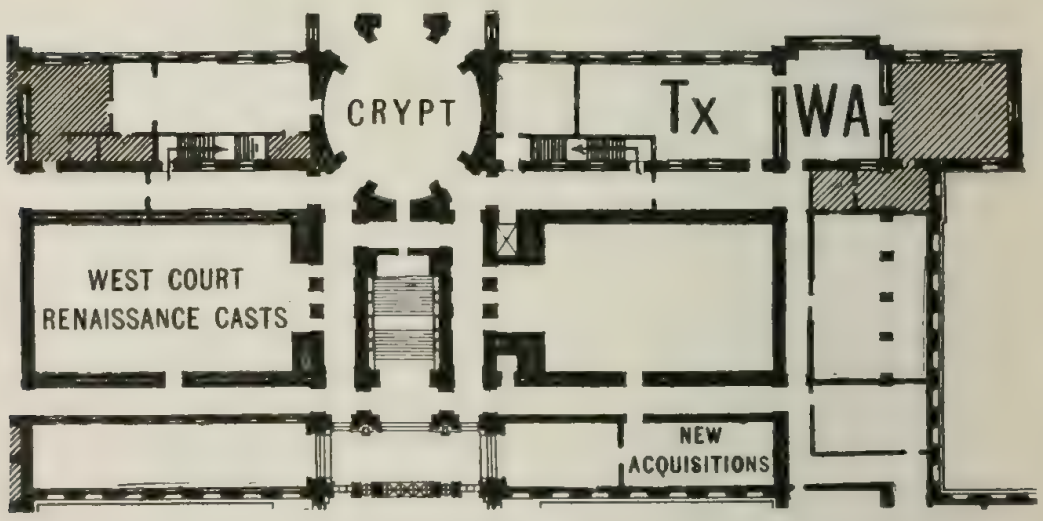
OTHER COLLECTIONS

MOHAMMEDAN

EUROPEAN



Main Floor



Ground Floor

Tx and WA indicate the Textile Study and the office of the Department



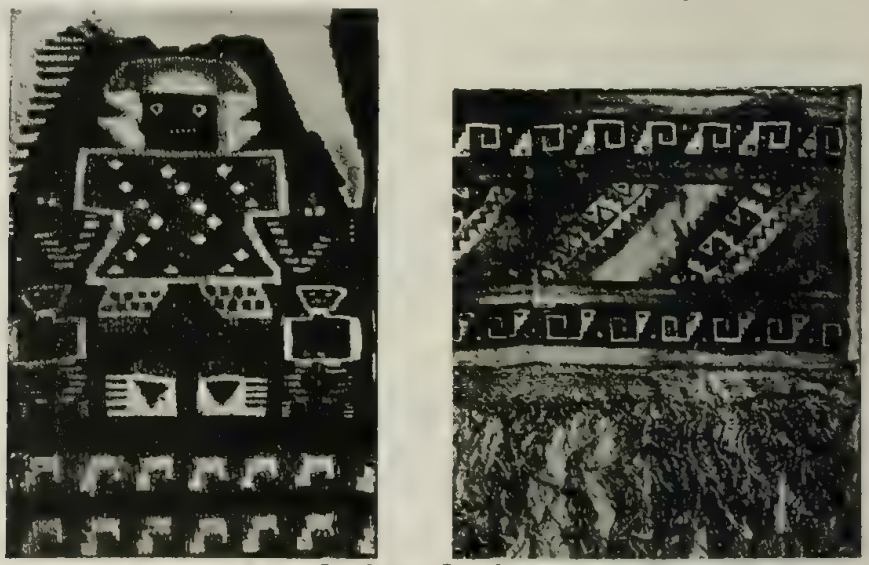
Egyptian Tapestry *First to Fourth Century, A.D.*

Weavings

From the East came the arts of weaving and needle work, and with the mechanical knowledge came also the designs. As pupils follow their teachers closely at first, so the European countries followed the Oriental ones, using many of their motives, and strong Oriental feeling is found in the early weavings of Italy and Spain. Tapestry weaving, as the simplest form of the art, was practised by many primitive peoples. The earliest and crudest pieces owned by the Museum come from the Coptic graves of Egypt, first to eighth century A. D. (see above and p. 215), and from the graves of Peru (see p. 214). These latter pieces were made before the invasion of that country by Pizarro in 1531. The looms used at present in the French tapestry works at Paris are made on the same principles as those upon which the Coptic pieces were woven. By the fifteenth and sixteenth centuries tapestry weaving had reached its greatest height in Europe, and the Museum is fortunate in owning two beautiful examples of the work of Flanders at that period (see pp. 216-218). Of later date (seventeenth and eighteenth centuries) are the pieces in the Collection from the Brussels and French workshops (see p. 221). From China and Japan, in addition to the large Chinese tapestry illustrated on p. 346, are many smaller pieces made of silk. Oriental rugs, like tapestry, are still woven by hand, and

with as simple looms as those that were in use many hundred years ago. In spite of the great improvement made in machinery by the Europeans and Americans, the Orientals, with their hand looms and vegetable dyes, still surpass all other peoples in the beauty and durability of their rugs. Of the remainder of the Collection, the larger part of the weavings consists of velvets, brocades, and damasks from Persia, Turkey, Italy, Spain, and France. The Persian, Turkish, and Italian pieces are especially noteworthy for their beauty of color, material, and texture. S. G. F.

Books. — Alan S. Cole, *Ornament in European Silks;* Dupont-Auberville, *L'Ornement des Tissus*, F. Fischbach, *Textile Fabrics;* Julius Lessing, *Gewebesammlung des Königlichen Kunstgewerbe Museums zu Berlin;* Otto v. Falke, *Kunstgeschichte der Seiden Weberei;* Jules Guiffrey, *Les Tapisseries du XII^e^ à la Fin du XVI^e^ Sciècle;* Maurice Fenaille, *État Général des Tapisseries de la Manufacture des Gobelins depuis son origine jusqu' à nos jours;* George Leland Hunter, *Tapestries : Their Origin, History, and Renaissance;* Eugène Muentz, *A Short History of Tapestry;* W. G. Thomson, *History of Tapestry;* Mrs. A. H. Christie, *Embroidery and Tapestry Weaving; Oriental Carpets, Ancient Oriental Carpets*, both published by the Royal Imperial Austrian Museum, Vienna; John Kimberly Mumford, *Oriental Rugs;* F. R. Martin, *A History of Oriental Carpets before 1800.* All of these books may be consulted in the Museum Library.



Peruvian Tapestries Before the Conquest, Date Unknown
These pieces were found wrapped around mummies.



Egyptian Tapestry
Third to Eighth Century, A.D.

A winged figure, eighteen and one-half inches in height. This piece, which shows strongly both in the design and coloring the influence which the art of Byzantium had upon that of Egypt, was found in a Coptic grave at Akhmim. The ground as in many of the Coptic textiles is of natural colored linen, while the design is woven with colored wools. The wings suggest the possibility that the figure represents an angel. The drawing is crude; the color of the flesh, hair, and wings, purple brown; the tunic, red; and the skirt, green.



Egyptian Tapestry
Third to Seventh Century, A.D.

Also from Coptic graves at Akhmim. In the drawing and composition of this design, a rabbit nibbling a bunch of grapes, Roman influence is very strongly felt, but the brilliancy of the colors — browns, pinks and greens — suggests the art of Byzantium. The ground is linen, the pattern wool. Squares like this were applied to garments. Illustrations of their use can be seen in the mosaic of the Empress Theodora and her court, in the Church of San Vitale at Ravenna.



The Creation of Eve, the Baptism of Christ, the Nativity, and the Crucifixion
Flemish Tapestry
1450–1500

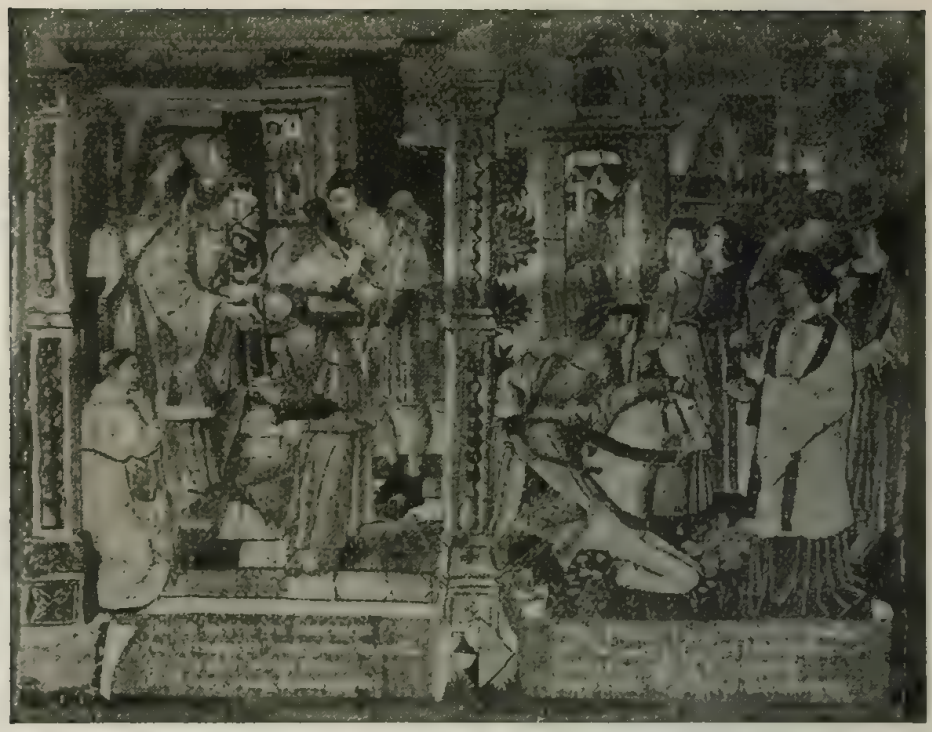
This tapestry (14 ft. 2 in. x 27 ft. 3 in.) is woven with silk and wool. Seated at the base of the columns that divide the tapestry are Jeremiah, Peter, David, Andrew, Isaiah, James, Hozea, and John. Running through the lower part of the tapestry are two ribbons; on one is part of the Apostles' Creed: "Credo in Deum patrem omnipotem, Creatorem celi (coeli) et terrae et in ihesum (Jesum) Xpristum (Christum) Filium e(j)us unic(um) Domi(n)um nost(r)um. Qui conceptus est de Spiritu Sancto natus ex Maria Virgine passus sub Poncio Pylato crucifixus mortuus et sepult(us)": "I believe in God the Father Almighty, Maker of heaven and earth; and in Jesus Christ, His only Son our Lord, Who was conceived of the Holy Ghost, born of the Virgin Mary, suffered under Pontius Pilate, was crucified, dead and buried." On the other are "Patrem invocabimus qui terran (m) fecit et condidit C(o)elos": We will call upon, or pray to, the Father who made the earth and founded the heavens; and the following lines from the Old Testament: "Dominus dixit ad me filius meus es tu": "The Lord said unto me, Thou art my son" (Psalms ii. 7); "Ecce virgo concipiet et pariet filium": "Behold, a Virgin shall conceive and bear a son" (Isaiah vii. 4); "O mors oro mors tua morsus tuus ero inferne" ("Ero mors tua, O mors! morsus tuus ero, inferne"): "O death, where are thy plagues? O grave, where is thy destruction?" (Hosea xiii. 14). Letters decorate Isaiah's garments, the loin cloth of Christ, the robes of the Virgin and Joseph, and the hat and scabbard of the man standing at the right of the tapestry. On the scroll borne by an angel is "Gloria in exsexlis (excelsis) Deo et in ter" ("ra pax hominibus bonae voluntatis"): "Glory to God in the highest, and on earth peace, good will toward men" (Luke ii. 14).

See the Museum of Fine Arts Bulletin, February, 1909, Vol. 10, Whole No. 37, pp. 5-7.



The Crossing of the Red Sea
Late Fifteenth or early Sixteenth Century
Flemish Tapestry

This tapestry (13¾ by 19¼ ft.) is the product of the best period of the art in Flanders. On the left, Pharaoh on a richly caparisoned horse, crowned and brandishing a sword, rides in the midst of his disheartened soldiers, urging them to press forward in spite of the constantly rising waters, while Moses upon the shore, calm and complacent, points out to the Israelites the contrast between their position, the chosen people of the Lord, and that of their oppressors, the Egyptians. The safety and comfort of the Israelites is emphasized still further by the land on which they stand, carpeted with exquisite flowers of many varieties and shaded by tall trees. The people are represented in the dress and style of the artist's own period. The Egyptians wear the armor of the fifteenth century, the Israelites, the costume of civilians of that time. The areas occupied by the various colors — greens, blues, reds, and soft dull tans — are proportioned so as to give a very harmonious effect. Silk and gold add light and richness. The whole is surrounded by a compact border of flowering branches tied with ribbon.



The Efficacy of the Sacrament
French Tapestry *Early Sixteenth Century*

Two scenes, the legends beneath explaining their significance.

"Par la vertu du Sacrament
Fut demonstre ung grant miracle
Car le diable visiblement
Sortit hors dung demoniacle."

(The power of the Sacrament was demonstrated by a great miracle, for the devil was seen to pass out of a man possessed.)

"Ung payen sans honneur passa
Par devant le sainct Sacrament
Mais son cheval se humilia
Puys crut le payen fermement."

(A pagan passed before the Holy Sacrament without homage. His horse, however, abased itself; whereupon the pagan became a firm believer.)



French Tapestry *Eighteenth Century*

Fragment of the border of a tapestry. Figure of a man partly dressed in heliotrope cloth, seated and playing a pipe; two birds, flowers, and fruits. The cream-colored ground is entirely of silk. The design, largely of silk, is in flesh colors, cherry, heliotrope, greens, and cream shading into brown. This is a good example of the delicacy of the French coloring and of the fineness of the work done in that country in the eighteenth century.



Rug *Indo-Persian, Seventeenth Century*

This rug, which is woven of wool, although not purely Indian in character, — as it shows strongly the influence of Persia, and to a lesser degree that of China, — is probably of Indian manufacture.



Turkish Prayer Rug *Ghiordes, Seventeenth Century*

Central field, white; ground of main border, dull blue. Design in blue, red, white, and amber.

Pile, silk; six hundred knots to the square inch. Ground, rose; design of conventionalized flowers, birds, fish, and dragons, in white, blue, rose, and yellow. A band of yellow on three sides, with disconnected leaves scattered over it. Fine gold fringe on lower edge. This piece, wonderful for its color, design, and workmanship, belonged formerly to the Marquand Collection, and was bought by the Museum in 1903.



Detail from the Border of a Persian Rug (fragment)



Rug, probably Persian (called Polish) *Seventeenth Century*

This rug, which is woven with silk, silver, and gold, was probably made in Persia for a royal gift. The name is derived from a pretty well refuted theory that these rugs had their origin in Poland



Persian Brocade

Cloth of gold with the design of flowering trees and birds woven with dull green, blue, yellow, pink, and red silk.





Turkish or Persian Velvets

Ground, purple brown. Bold design in dark red, gold, and touches of bright yellow.

Ground, red. Design, yellow silk wound with metal.



Persian Brocade *Sixteenth Century*

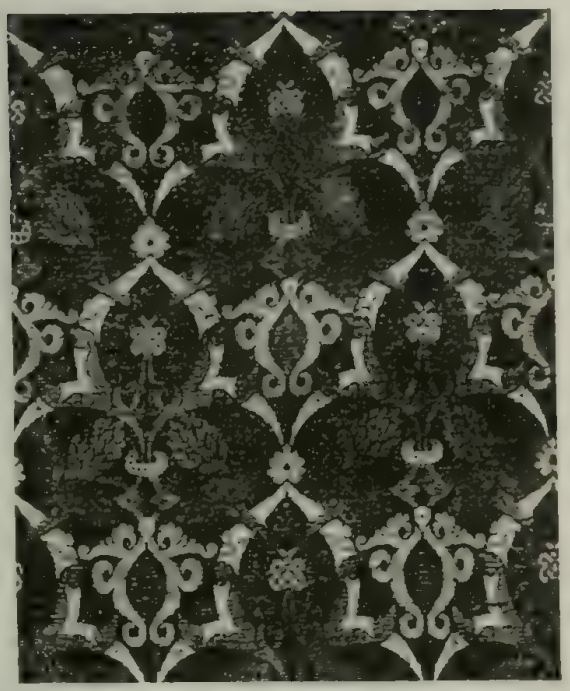
Ground, crimson satin. Design, groups of two figures; one with an axe over its shoulder leads the other figure by a string; trees and flowers; colors, pale green, yellow, white, and black.

Christ appearing to Mary Magdalene. Red ground with gold stars; green grass on which grow gold flowers and trees. The figures also are woven in gold, with the exception of the faces and hands, which are white. Silk thread wound with narrow strips of gilded parchment has been used instead of metal.



Italian or Spanish Brocade *Fifteenth Century*

Ground, red; design of arabesques and clovers in red, green, yellow, and white. This damask shows strongly the Moorish influence upon Spanish work.

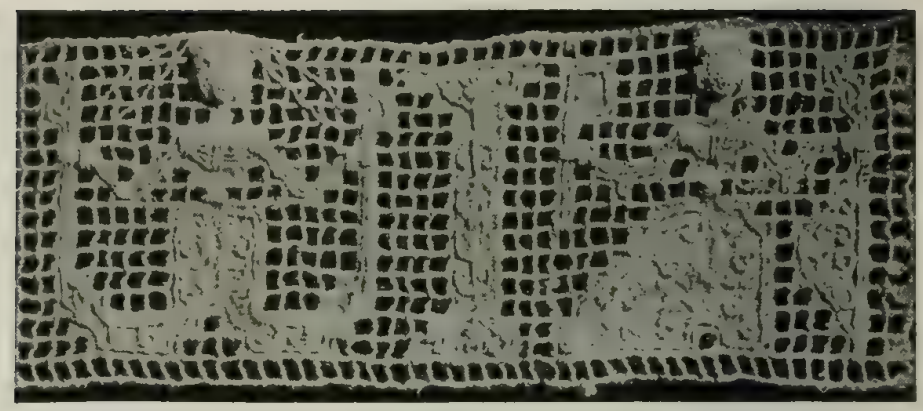


Spanish Damask
Fourteenth to Sixteenth Century

Ground woven with white, blue, and salmon pink silk and narrow strips of thin silver. Design, of both cut and uncut velvet, in blue and pink.



Italian Velvet *Sixteenth Century*



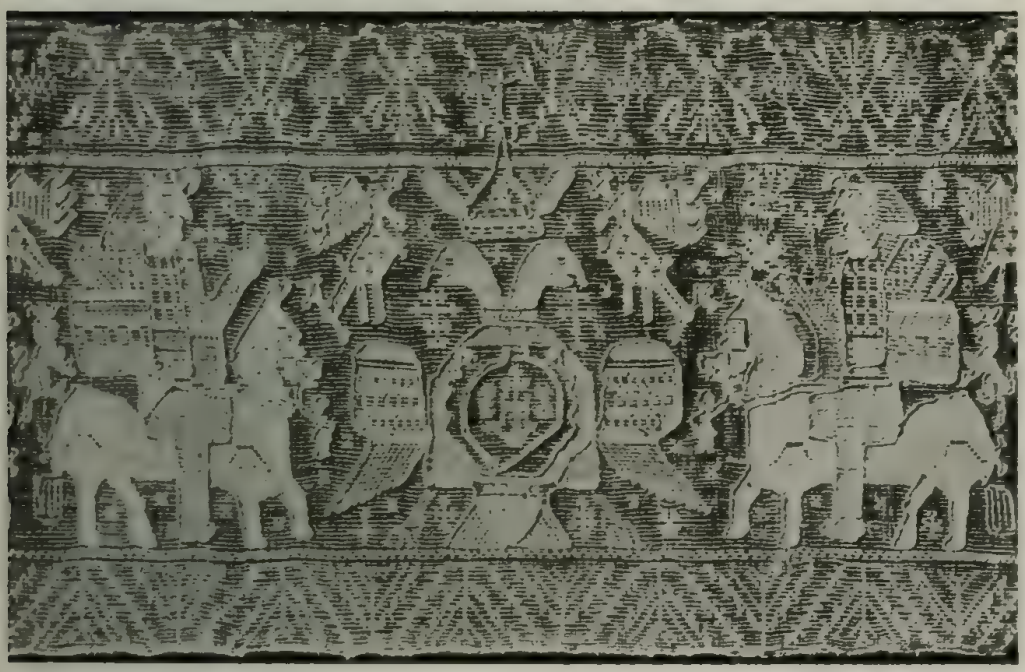
Sicilian Drawn-work (punto tirato or tela tirata)
Seventeenth Century

Lace

Lace is divided into two classes, *needle point* or *point lace*, made with a needle and loop stitch, and *bobbin* or *pillow lace*, woven on a pillow by the use of bobbins and pins. Netting and knotted fringes have been found in Egyptian graves, and they, as well as delicate open materials, to which embroidery was added, were made in the East at an early date. But we have no proof that real lace was made before the fifteenth century, when we find it decorating the costumes of people in pictures. The first point lace is a development of embroidery and was made by drawing threads from linen and binding together in groups those that were left, to form a pattern. Then openings were cut in the linen and partially filled with needle work, the linen being enriched with embroidery. These laces are known as *drawn-work* and *cut-work*. Next came *reticella*, in which it is often difficult to see the linen foundation. Floral designs were first used in *punto in aria* (stitch in the air), called so because it was made without a linen foundation. From this came the raised points and various needle laces, made without a net ground, or "réseau." To Italy is due the credit of their origin, but they were copied and adapted by other countries during the sixteenth, seventeenth, and eighteenth centuries. When, in the eighteenth century,

ruffs and broad flat collars were supplanted by full ruffles, a softer lace was needed, and France made the needle point "réseau," used in *Alençon* and *Argentan* laces, and Italy became the imitator. Flanders and Italy dispute the origin of bobbin lace. In Italy the designs and execution were strong and bold, but in Flanders the finest and most marvellous workmanship was found. S. G. F.

Books. — Mrs. Bury Palliser, *History of Lace*, revised by M. Jourdain and Alice Dryden; Ernest Lefébure, *Embroidery and Lace, Their Manufacture and History*, translated and enlarged, with notes by Alan S. Cole; A. M. Sharp, *Point and Pillow Lace.* These books may be consulted in the Library.



Spanish buratto *Seventeenth Century*

Part of a long strip. The *buratto* or bolting cloth upon which the design is darned is made on a loom. This work was done in imitation of darned netting. The designs of the borders are of earlier date than the figures in the middle.



Italian Embroidery *Seventeenth Century*

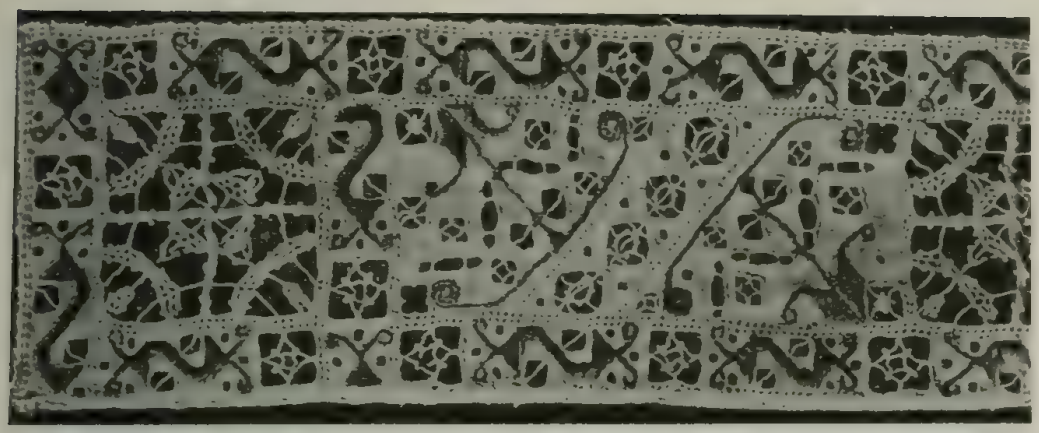
The white linen foundation, left plain except for a powder of French knots, makes the design, while the background is solidly embroidered in tent stitch with red silk.

Three scenes: first, Adam in the Garden of Eden; second, the creation of Eve; third, Adam and Eve and the serpent, who is wound around the tree of knowledge and is in the act of giving the apple to Eve. Above, a border with these words: "*Adam*," "*Adam et Eva*," "*Qui magnano il pomo*" (here they are eating the apple). Below, a border of plant forms, birds and animals.



Italian Reticella *Sixteenth Century*

Design of figures crudely conceived, but well balanced. Those most easily recognized are Adam and Eve, who stand with one arm akimbo and the other touching the tree, up which the serpent wriggles to get the forbidden fruit.



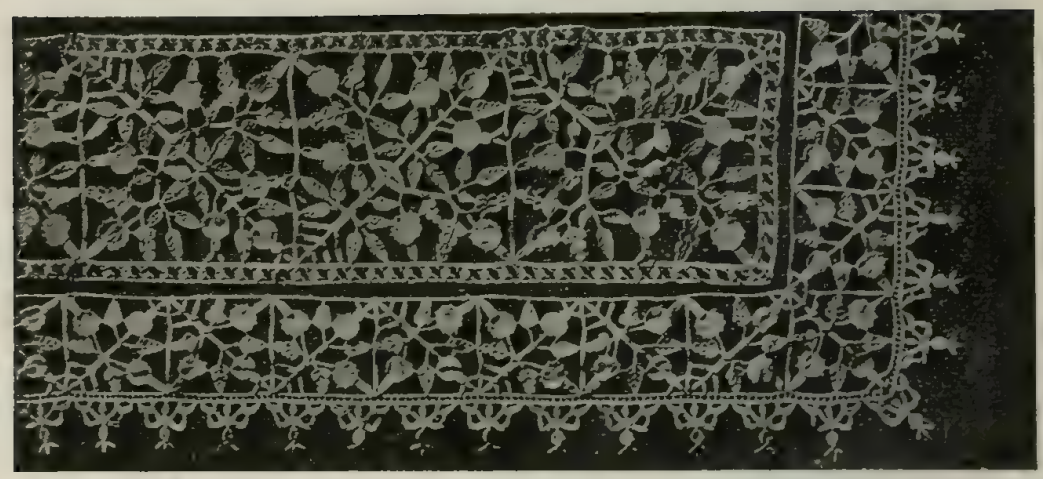
Italian Cut-work (punto tagliato, or tela tagliata)
Late Sixteenth Century

The needlework filling of the open spaces in the linen was done with white thread, while for the laid-work embroidery gold thread was used. This use of gold thread as well as the design shows strong Eastern influence.



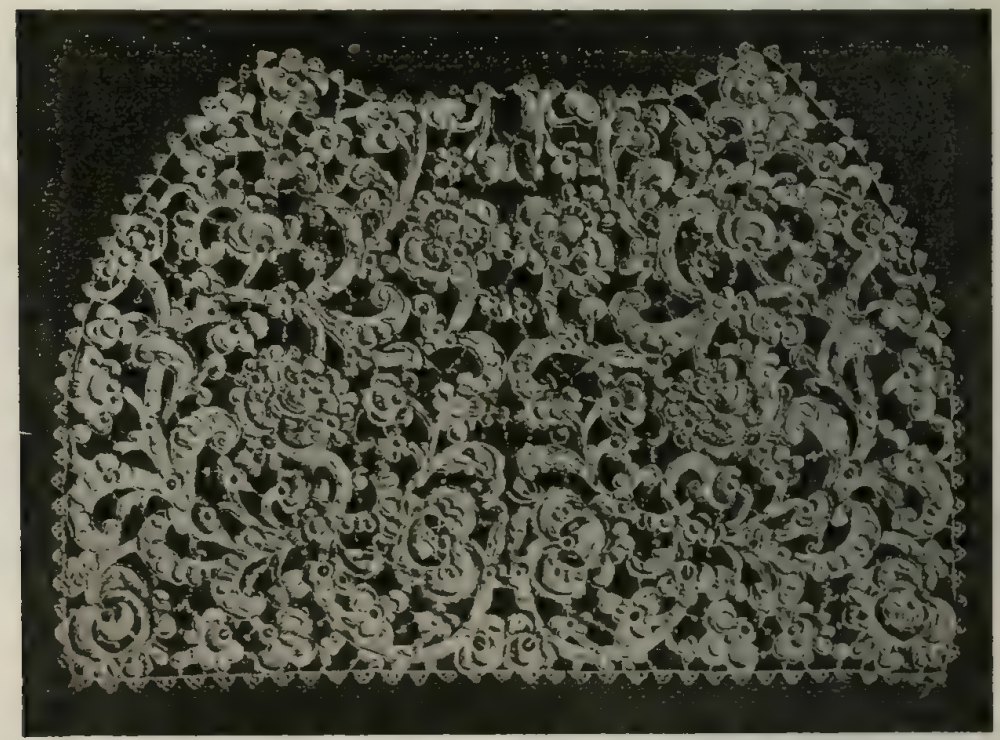
Florentine Cut-work (punto tagliato, or tela tagliata)
Eighteenth Century

The combination of many embroidery stitches and of *punto in aria* with the cut-work adds greatly to the beauty and value of this piece.



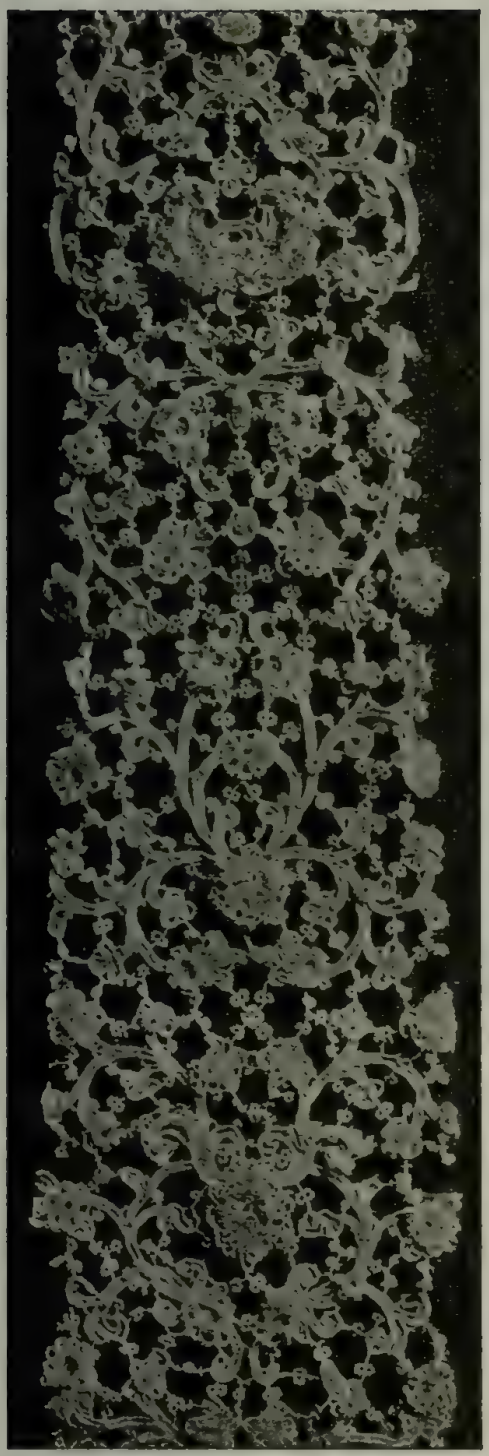
Venetian Point (*punto in aria*) *Seventeenth Century*

A rare example, strong and bold in design, and interesting as the connecting link between the geometrical patterns of reticella and the elaborate floriated patterns of the later Venetian points.

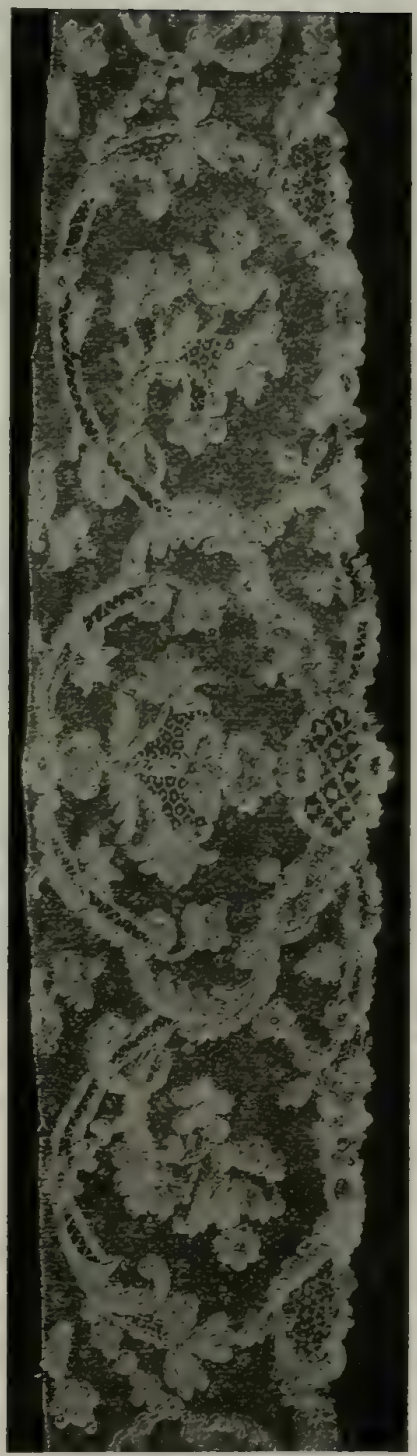


Venetian Point (*punto a rilievo a fiorami*) *Seventeenth Century*

Bold and strong in design, and of great delicacy of execution.



Venetian Point
(punto a rosellina)
About 1700 A.D.



French Point
Eighteenth Century



Chalice Veil, or Corporale, of Bobbin Lace *Seventeenth Century*

In each corner a double-headed eagle with a crown; in the middle of one side the Host, supported by cherubim; opposite, St. Symphorian, bearing a martyr's palm and led by his mother. Balancing these on the other sides are St. Francis of Assisi with the stigmata, and two birds, and St. Tillo, with an abbot's staff and chalice, and two crowned lions. Scrolls fill the intervening places. This piece may possibly have been made in Flanders by Spanish nuns. This would account for the technique, which resembles the work of both Milan and Flanders, and, for the choice of saints and motifs.

The Nearer Orient

Saracen, meaning "Eastern," was a term applied first to the Arabs, later to all Mohammedans, and in the Middle Ages to all Eastern opponents of the Crusades. There were many centres of Saracenic art at different periods of the Arab Conquest, including Central Asia, India, the Euphrates country, Syria, Egypt, Morocco, Spain, Sicily, and Turkey. Some of these developments we designate by special names, as Persian, Indian, or Moorish art; but all are related to one another. In some respects the most important examples of the Saracenic style are found in Egypt because of the almost continuous record furnished by the mosques of Cairo, which show, in their simple lines and restrained decoration, the purest form of the art as distinguished from the more fanciful outgrowth in Spain or India.

Much light has been thrown on the ceramic art of the Arabs within the last few years by excavations at Rakka and other ruined cities of Syria and Persia. The pottery from Rakka seems to be of the earliest origin (ninth to twelfth century), and some of it bears a strong likeness to the blue glazed jars found at Babylon. The rubbish heaps of Fostat (Old Cairo, destroyed about 1163) and of Kus, near Luxor, have yielded fragments of dishes, the most interesting being decorated with a brilliant ruby and gold lustre on a white tin enamel ground, which method of enamelling was employed on the glazed Egyptian pottery dating as early as 1500 B. C. Similarly lustred tiles have been found at Rhages, Sultanieh, and Veramin in Persia, and it is not yet possible to decide whether the art was carried from Egypt to Persia or *vice versa*. But the former seems more probable, since the earliest dated tile is of the twelfth century, and a noted Persian traveller of the eleventh century speaks with enthusiasm of the lustred pottery which he saw at Fostat as being an art

unknown to him. Many of these tiles bear inscriptions, floral scrolls, and figures with strongly-marked Mongolian features, which suggests that they may have been produced by some of the Chinese workmen brought into Persia with Ghengis Khan early in the thirteenth century.

Pots and bowls of the thirteenth and fourteenth centuries, from Syria, are painted in blue and greenish-black under a glass glaze. The lustred dishes and vases made by the Moors in Spain and Sicily in the fifteenth century, and later by the Italians at Gubbio and Urbino, all bear a family resemblance to the tiles and fragments, although the styles of decoration vary. The pottery made under Turkish influence at Rhodes, Damascus, and Kutahia date from the fifteenth century; and in the sixteenth century factories were established at Koubacha, in Daghestan; at Kirman in the seventeenth century, and at Kashan and Bokhara in the eighteenth century. Lustred semi-porcelain was produced in the sixteenth and seventeenth centuries in Persia, the colors being golden yellow or pale green lustre on dark blue, or ruby lustre on white.

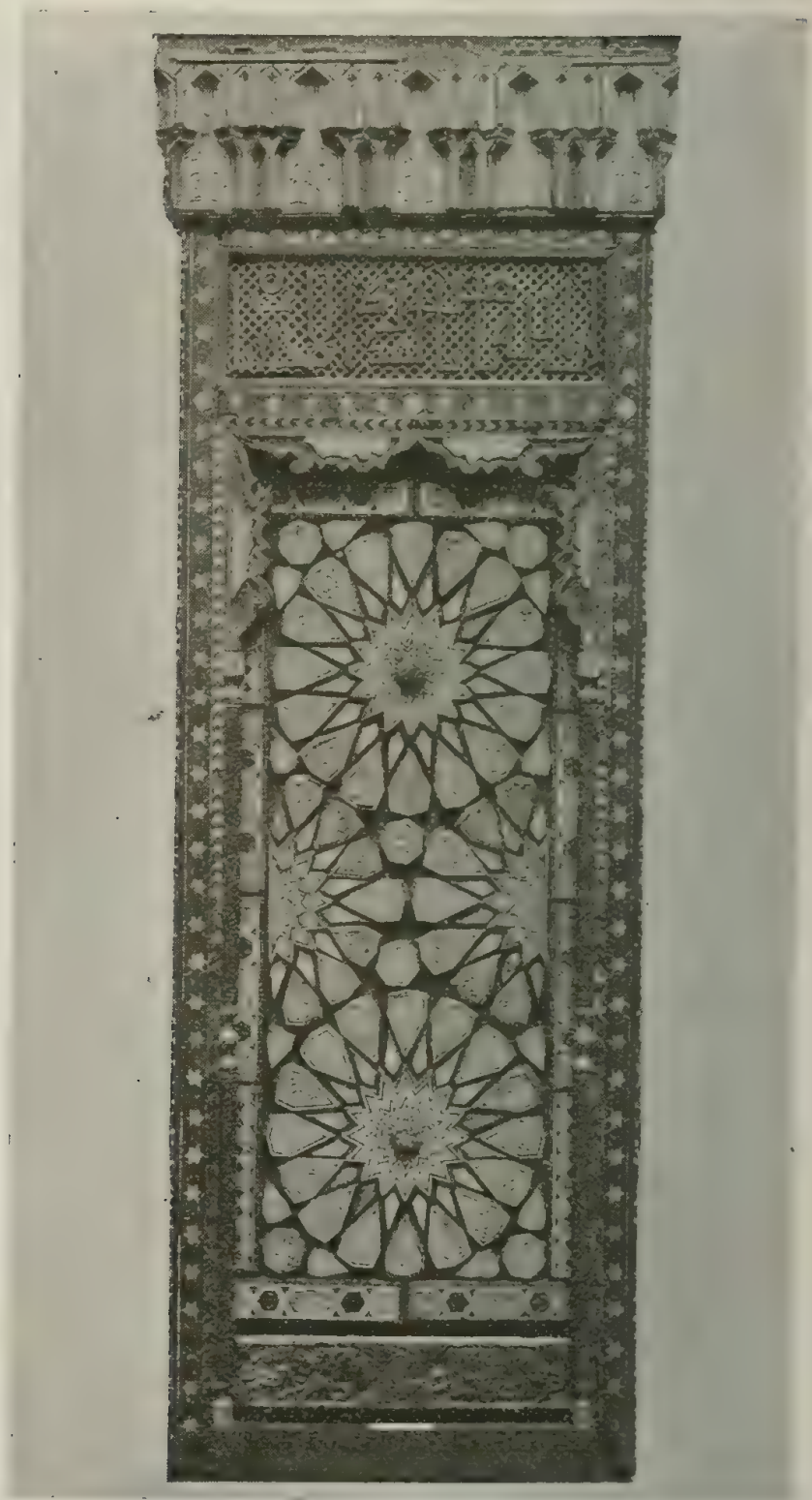
The Arabs worked in many metals, and the examples remaining to us show delicate pierced scrolls or elaborate inlay in gold and silver, as well as engraved medallions, inscription and figures, or the damascened gold ornament so generally found on the sword blades for which Damascus was noted. A few carved ivory panels of the thirteenth century are still in existence; and beautiful mosque lamps of glass with colored enamel decoration are found in several European collections. Among the illuminated manuscripts, the Koran, containing the teachings of the prophet Mohamed, is the most important book of the Arabs. The highest art of the period is lavished on its two title pages, which are ornamented with beautifully written texts set in elaborate and delicate floral scrolls, painted in red, blue,

green, and gold; and the carved, gilded, and painted leather bindings have also great charm. Some of the greatest treasures of the Khedivial Library in Cairo are early copies of the Koran which were made for the Sultans. The Makamat of Hariri is another famous book. The works of the Persian poets have come down to us in illustrated form. F. V. P.

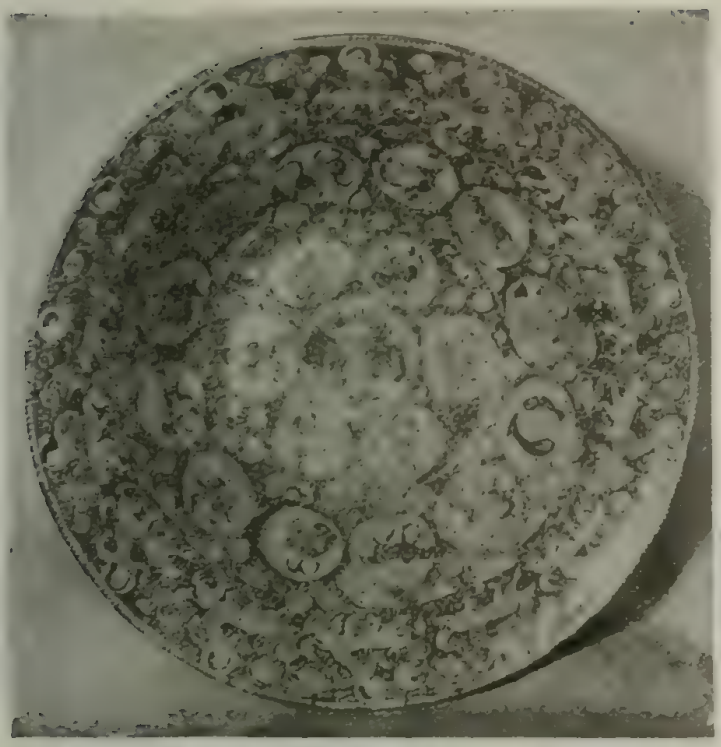
Books. — Ameer Ali, *Short History of the Saracens;* Lane-Poole, *Saracenic Art;* Wallis, *Persian Lustre Vases; Journal of Indian Art;* Coomaraswany, *Mediaeval Sinhalese Art;* Migeon, *Manuel d'Art Musulman;* Max Herz Bey, *Catalogue Musée National de l'Art Arabe, Cairo;* Sarre, *Denkmäler Persischer Baukunst;* Artin, *Contribution à l'Étude du Blason en Orient;* Calvert, *Moorish Remains in Spain,* 2 vols.; Bourgoin, *Les Art Arabes;* Egerton, *Indian Arms and Armor in the Indian Museum;* Havell, *Indian Painting and Sculpture;* Jacob and Hendley, *Jeypore Enamels;* Cole, *Indian Art;* Birdwood, *Industrial Arts of India; Burlington Fine Arts Club Exhibition Catalogues 1885 and 1908;* Migeon, *Exposition des Arts Musselman, Paris, 1903; Oriental Enamelled Glass, Vienna, 1899;* Poole, *Art of the Saracens in Egypt;* F. R. Martin, *The Miniature Painting of Persia, India, and Turkey, 1912; Catalogue of Persian Miniatures exhibited at the Musée des Arts Décoratifs, 1912.*



Saracenic Glass Globe *Thirteenth Century*

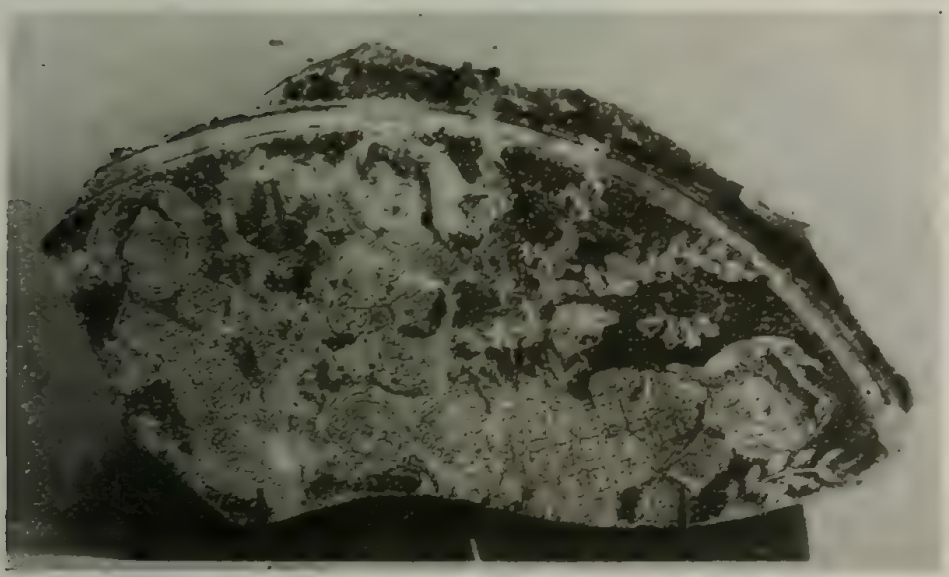


Pulpit Door from a mosque in Cairo with carved and inlaid ebony and ivory panels; inscribed, "Honor to our Master the Sultan El Malek El Zaher Barquoq. May God make glorious his reign." Fourteenth century.



Persian Lustred Bowl *Twelfth or Thirteenth Century*

Probably from Sultanabad



Syrian Enameled Glass *Twelfth to Thirteenth Century*

Ross Collection



Persian Tile *Thirteenth Century*

Star-Tile: a rare specimen of Persian art dated, in its inscription, 657 of Hegira (1259 A. D.). It is probably from Veramin, a town in Northern Persia, and its date puts it in the period of the Mongol invasions and within a year of the fall of the Baghdad Caliphate, one of the great events in the history of the nearer East. This particular tile is reproduced in Dr. Martin's great work on Persian Carpets. There are other and very interesting examples of the same art in the Museum.



Turkish Plate *Sixteenth Century*

Turkish ceramic wares were influenced by both Persia and China. This plate belongs to a class usually called Rhodian, although it was probably made in one of the mainland cities of Asia Minor. The main design of the plate shows flowers of the field. The border design has been interpreted as representing the clouds and the sky. The cypress tree (in the centre of the plate), the thistle leaf, the rose, the tulip, the wild hyacinth, and the carnation are familiar in the designs of Persian textiles.

The beauty of this plate, from the Caucasus country of Daghestan, is found in the harmony of its colors: greens, reds, and browns, upon a soft yellow - brown ground which is further enriched by the crackle of the glaze. The plate was perhaps a wedding present.

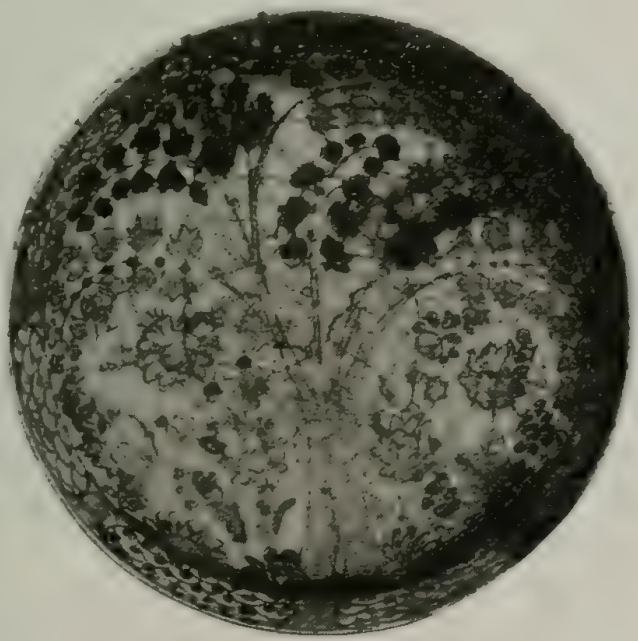
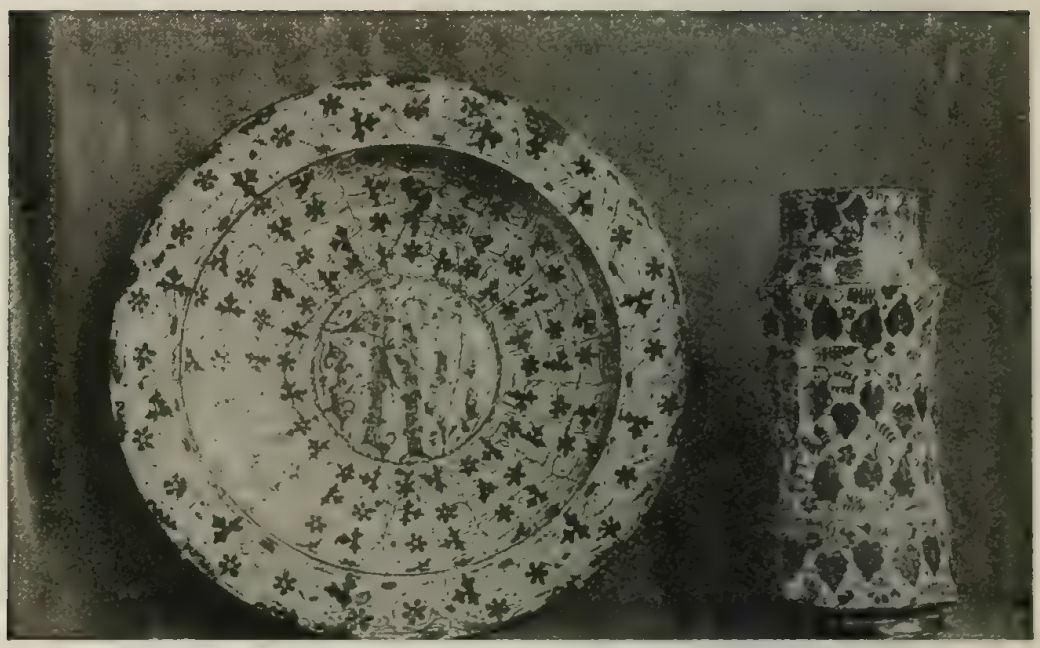


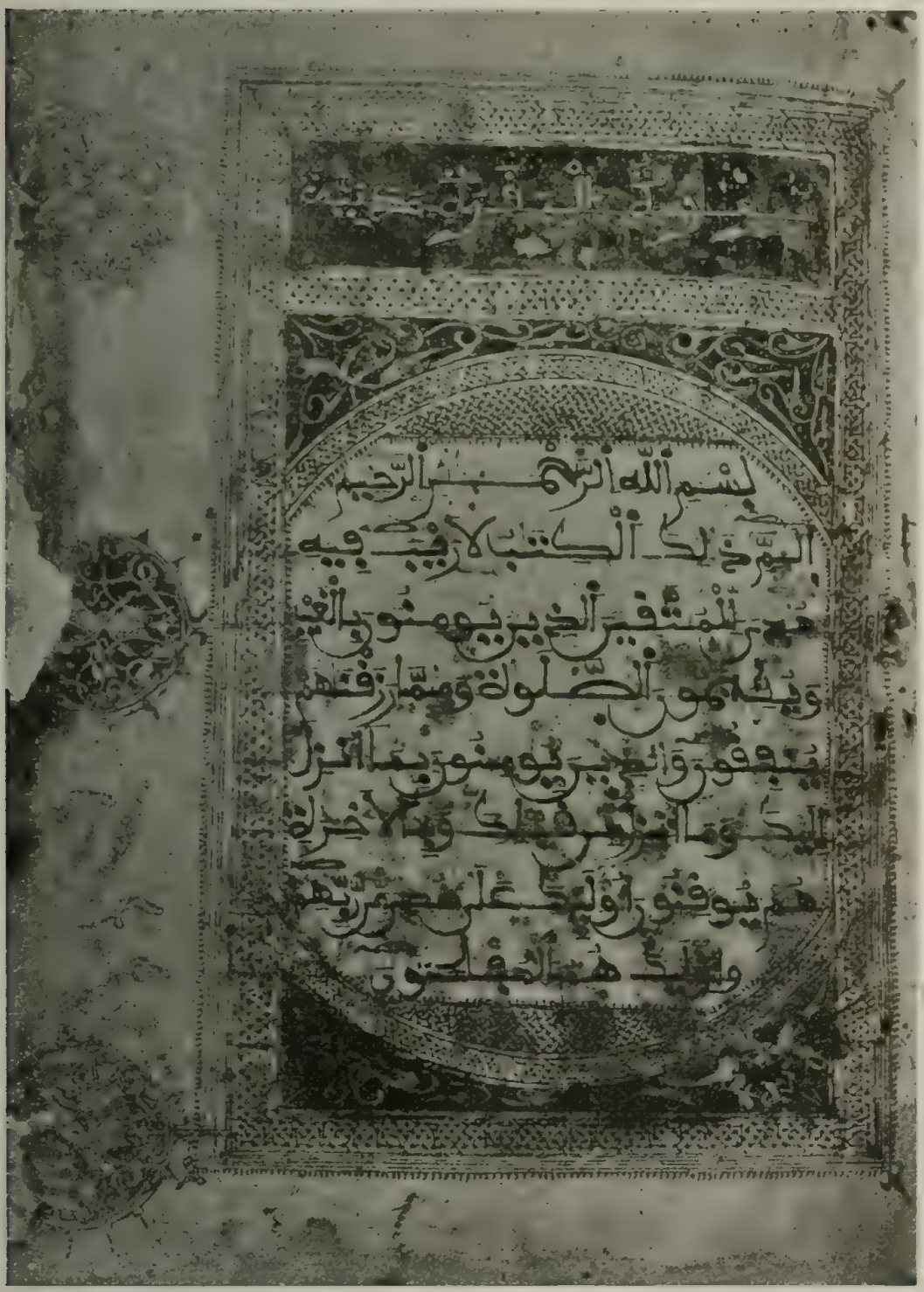
Plate from Koubacha, Daghestan
Sixteenth Century



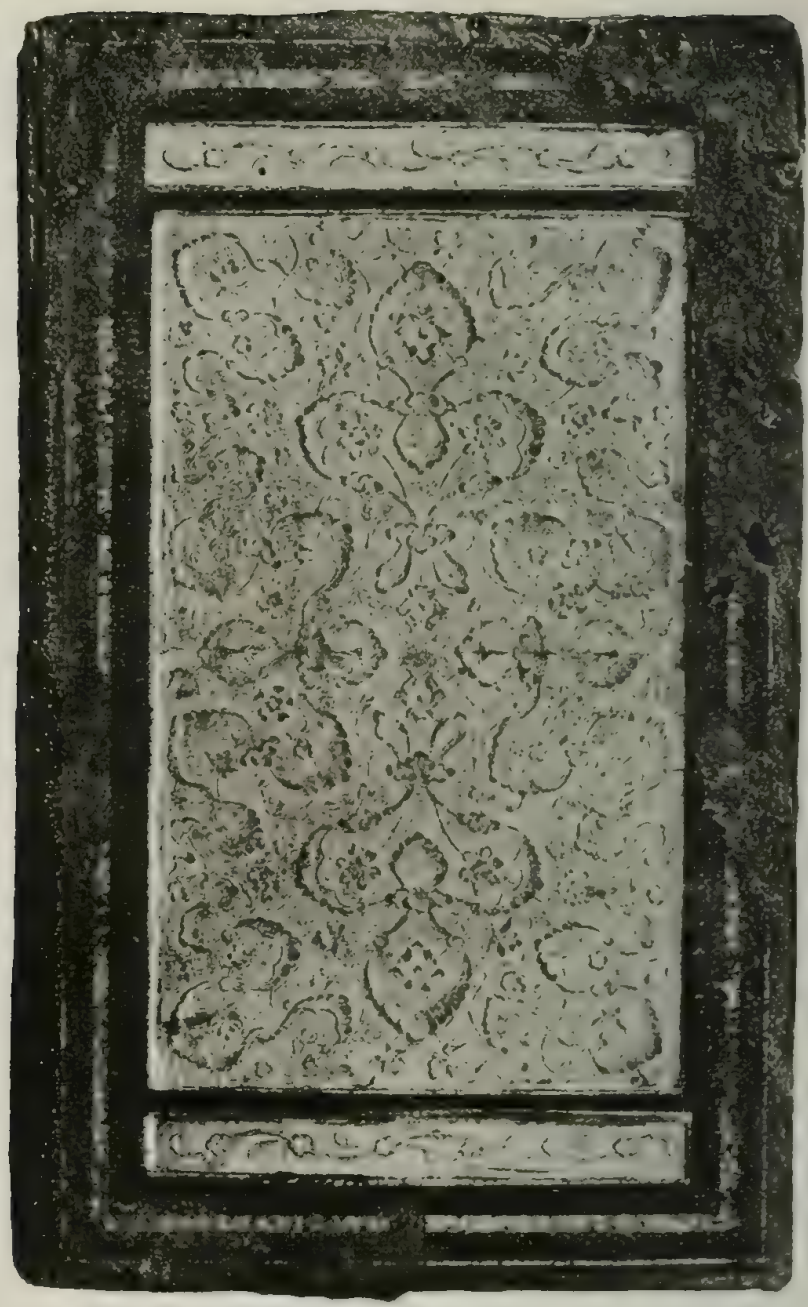
Hispano-Moresque Drug Vase and Plate
Valencia, Spain, Fifteenth Century

The best known Hispano-Moresque ware was made near Valencia, Spain, in the fifteenth century. The lustre was produced by the action of heated smoke on the metallic oxides which are applied over the white enamel glaze. Lustred ornament is also characteristic of much Persian and Arabic work. The Moorish potters of Spain worked for Christian patrons. Lustred arms, representing marriage alliances which may be dated, appear on many pieces, and by this means the sequence of the decorative patterns is determined.

The vine leaves on the "Albarello" or Drug Vase shown in the illustration are alternately in blue and in light brown lustre, the blue leaves being under the glaze and the lustred leaves upon it. The wild bryony, a local plant of Valencia, appears in blue and lustre as the principal decoration of the plate. In the centre of the plate is the monogram I H S, which was widely popularized in the fifteenth century by San Bernardino of Siena. Valencia pottery was often exported to Florence, Siena, and Venice.



Title-page from a Koran of the fourteenth century. Written in Moghribi characters and illuminated in gold, dull green, and brown. North African.
Ross Collection.



Persian Gilded Leather Book-binding
Sixteenth Century

Ross Collection



Male Figure on a Throne Arabic Painting
Egyptian or Mesopotamian, late Twelfth Century

Goloubew Collection



A Princess
Persian Painting, Sixteenth Century Style of Mirak
Ross Collection



A Prisoner of War
Persian Painting, about 1500 Behzad School
Goloubew Collection

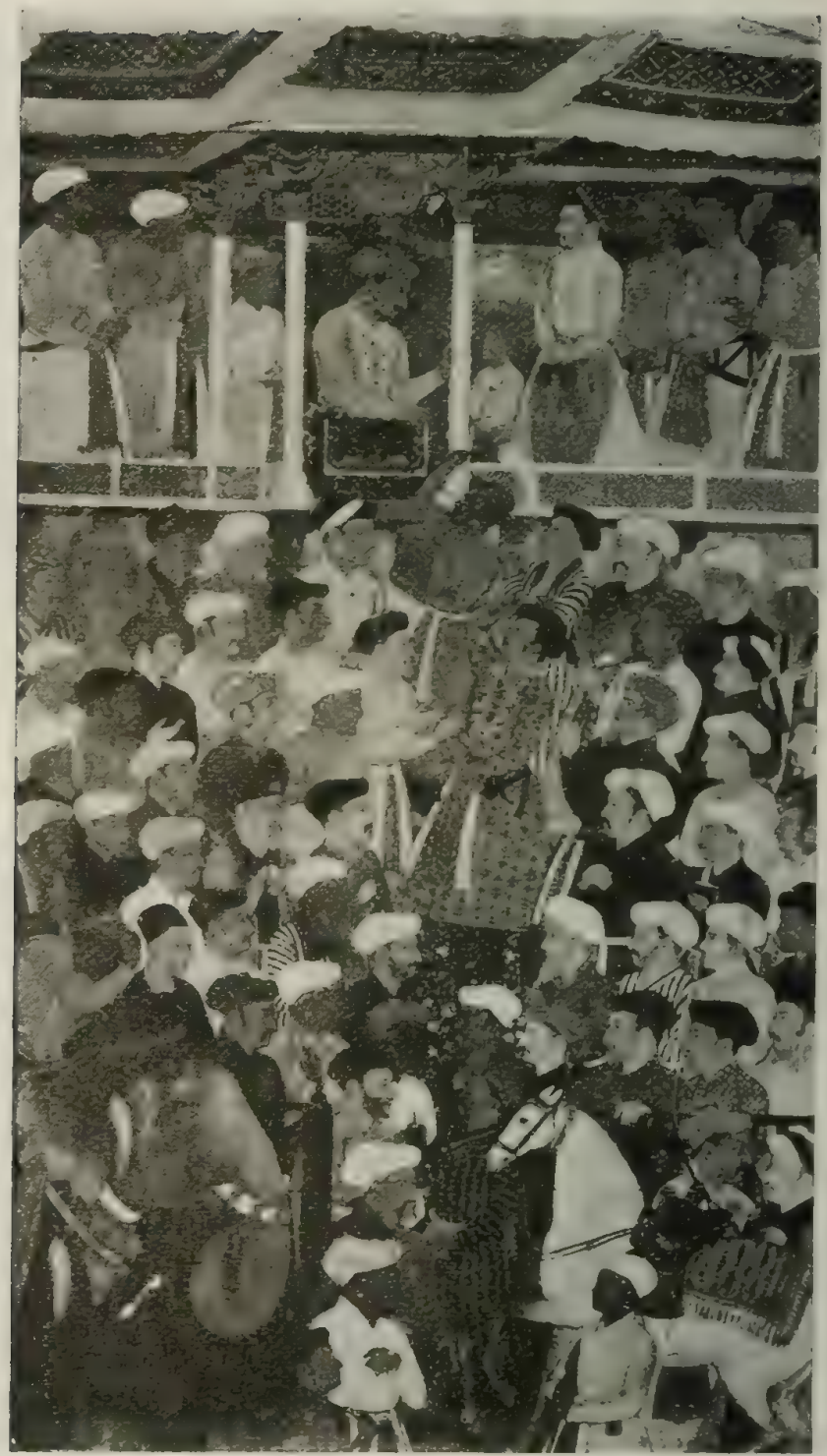


Male Figure Seated under a Willow Tree, by Aga Riza
Persian Painting, about 1560

Goloubew Collection



Lovers in a Garden, by Aga Mirak
Persian Painting, about 1500



Jahangir and His Court
Indian Painting, early Seventeenth Century

Goloubew Collection



Noah's Ark in Ornamental Arabic Script
From Egypt, Thirteenth to Fifteenth Century
Ross Collection

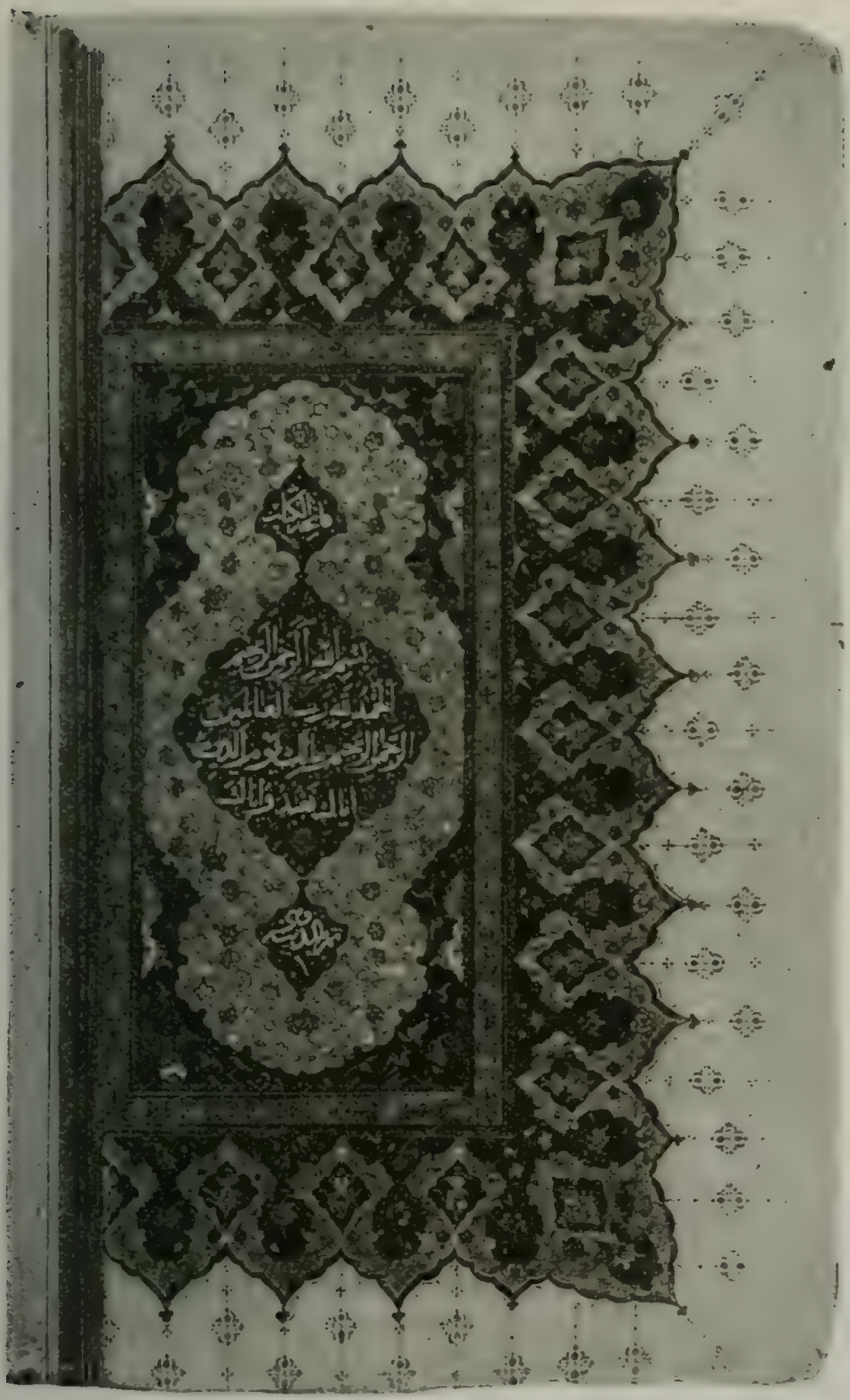


Kufic Script from a Koran *Ninth to Tenth Century*
Ross Collection



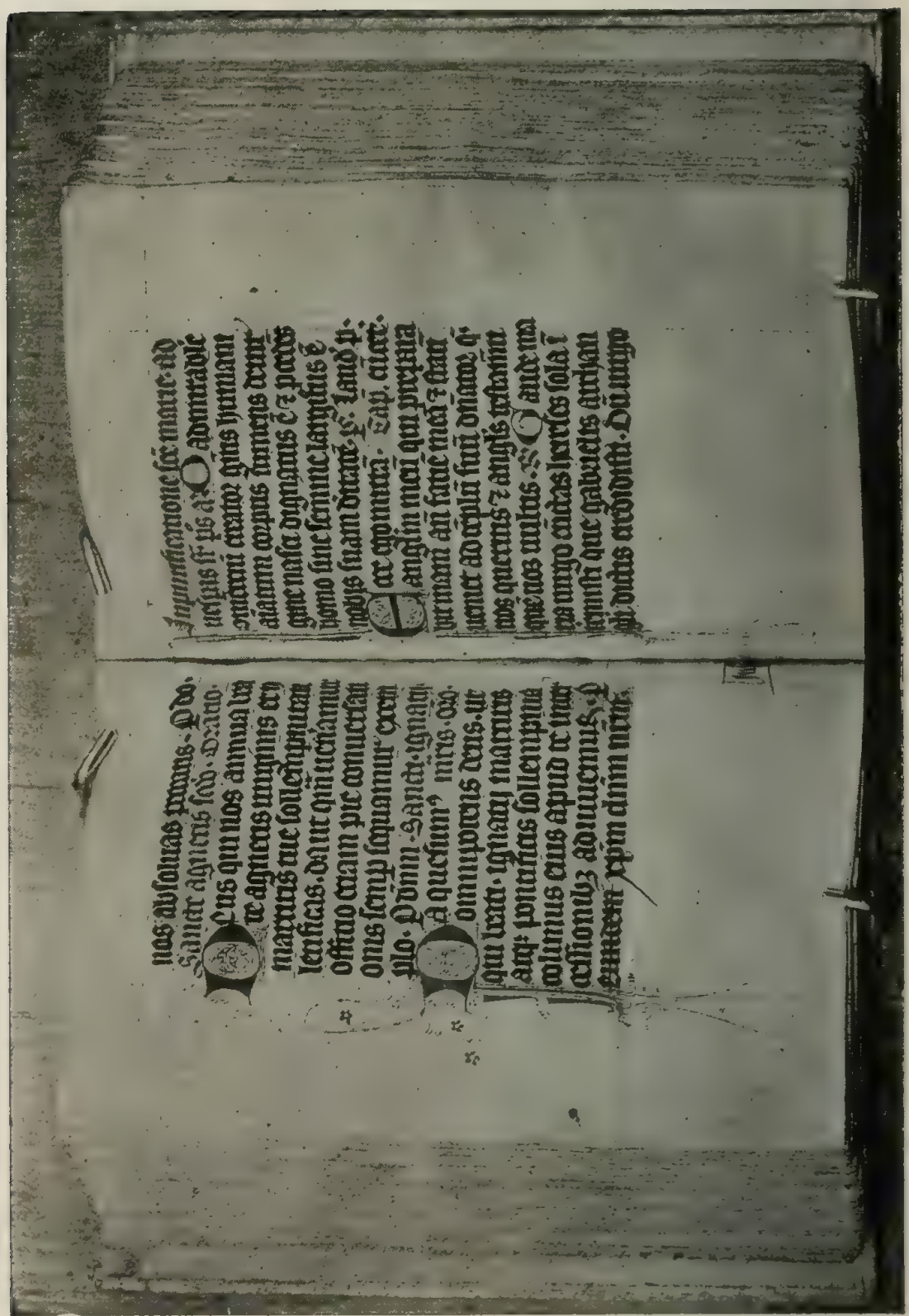
Title Pages of a Koran

Ross



Persian, Sixteenth Century

Collection



Book of Hours with calendar written in Latin, on vellum, with parchment binding. French, early fifteenth century. Ross Collection.



Madonna and Child, Marble
Italy, Thirteenth Century



Madonna and Angels, Ivory
France, Fourteenth Century



Processional Cross, Metal
Fifteenth Century



Venetian Glass Bowl
Sixteenth Century



Marble Group
Style of Donatello Fifteenth Century

One of the most attractive phases of Italian art of the middle of the fifteenth century is its sympathetic treatment of childhood. The youthful St. Johns, the Davids, and the very human Christ Child are among the gifts of the Renaissance to modern art. This group of two boys in marble recalls the work of Donatello at Padua and elsewhere.

The humanism of the time found expression in both painting and sculpture. The Renaissance sculptors worked in marble, bronze, and clay. Luca della Robbia toward the middle of the fifteenth century first applied the white enamel glaze to modelled groups of terra-cotta figures. This form of art became very popular in Italy and was practised for about a century by the della Robbia family. The colors at first were white for the figures of the simple groups and blue for the background, but gradually other colors, as well as more detail, were added.

The group on the opposite page is probably from the workshop of Andrea della Robbia. In spite of the long, thin fingers of the mother, and her face a little vacant and formal, the hieratic conception of the Mother and Divine Child seems far away, and the life of human infancy very near. The position suggests an instinctive appeal to the Mother from something that has caught the Child's eye



Madonna and Child *School of Andrea della Robbia*
Florence, Sixteenth Century

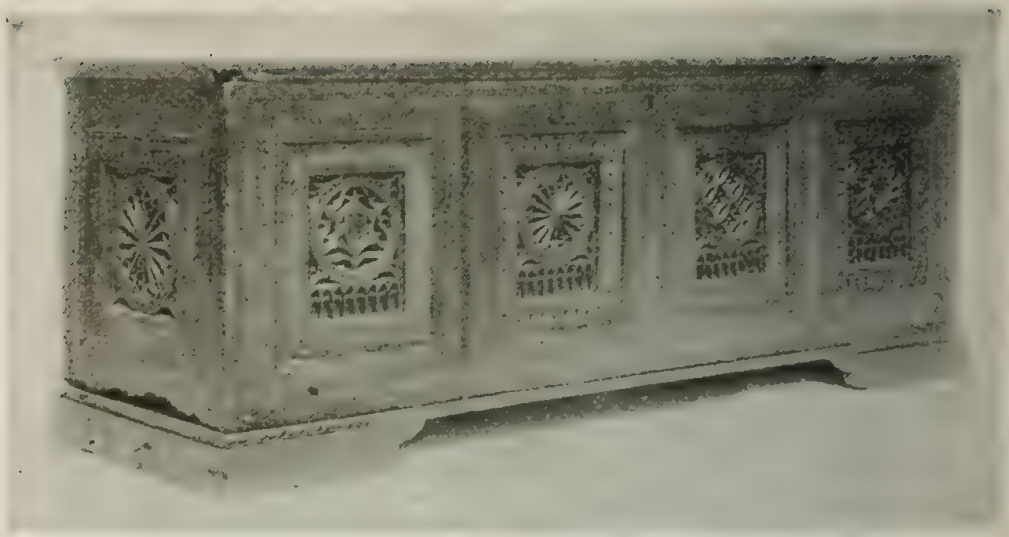


Carved and Gilded Chest

Venetian, Sixteenth Century



Madonna and Child: Stone *French Gothic*



Chest with Pierced Panels
Italian, Fifteenth to Sixteenth Century



Front Panel of a Chest
French, late Fifteenth Century



Wood Panels, Flamboyant Gothic, Sixteenth Century

To see the great cathedrals of the Gothic age one must journey from place to place in western Europe, but the spirit of the time is felt in even its smallest works. The torso of the Madonna and Child pictured on page 255 represents the style of the Pisani; the small ivory carving is French work of the fourteenth century. The elaborate metal cross is later.

The successive stages in the progress of Gothic design are often marked by characteristic patterns in the tracery or frame work of the glass of windows. In the earlier period these were quite simple; later they became connected geometric patterns, which in time often changed to a design of flowing and complex curves. These window tracery patterns were applied to stone surfaces, to wood carving, and in fact, wherever ornament was used. The wood panels pictured here are all of late design and belong to Northern Europe, where the Gothic style held its own long after Renaissance ornament derived from classic art had taken its place in Italy.



Italian Majolica Plate
Urbino, Sixteenth Century

The polychrome decoration of Italian Majolica often represents portraits and Greek and Roman mythological or historical scenes. This plate shows a Renaissance treatment of the story of the conversion of the Emperor Constantine, 312 A.D. The sleeping Emperor sees in a dream an angel above him holding in one hand the Cross and in the other a scroll on which are the words "*In hoc signo vinces.*" Attendants bearing the Emperor's sword and armor stand at the right.

Chinese porcelain, brought to Europe by trading vessels in the sixteenth, seventeenth, and eighteenth centuries, was imitated in pottery in Holland at Delft and its neighborhood. The chief charm of Delft ware is its deep blue and white enamelled decoration, but it lacks the hardness and translucency of its Chinese models.



Blue and White Delft Pottery



Panels in Wood and Stucco, Gilded

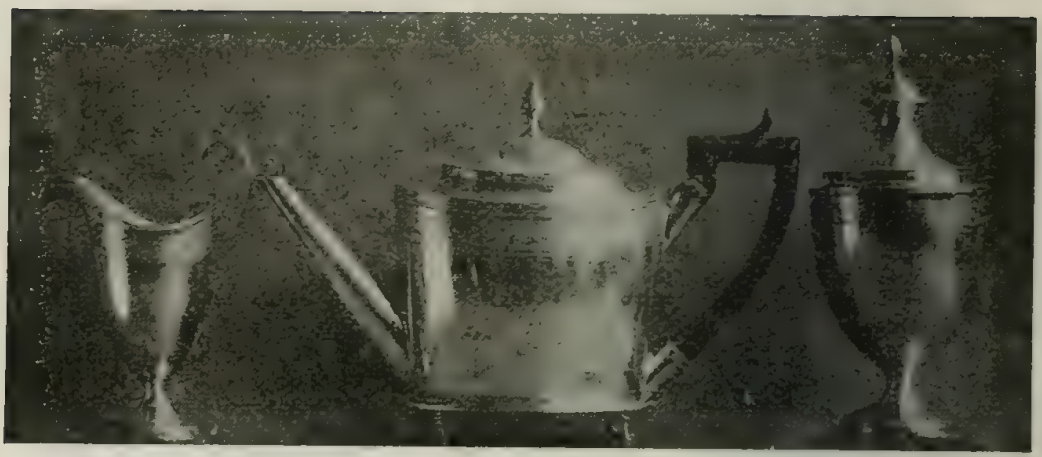
In the eighteenth century the French were the leaders in matters of good taste and elegance; French furniture, French interior decoration, as well as French manners, set the standard for Europe.

There are in the Museum eight large decorative panels of the eighteenth century which have designs of great delicacy.

The figure on one of the two here shown is reminiscent of Jean Goujon and the French Renaissance. The panels should be compared with the old gilt frames of the same period around the paintings by Boucher in the Picture Gallery.



French: late Eighteenth Century



Silver by Paul Revere *Boston, 1799*

American Colonial silver, simple in design and substantial in weight, is distinguished by purity of form, line, and proportion rather than by rich ornamentation or careful detail. As was natural, the designs resemble contemporary English pieces, but the men who fashioned them were Americans, often influential citizens and holding positions of public trust. John Hull, one of the earliest silversmiths in New England, was made Master of the Mint at Boston in 1652, and was allowed to keep one in every twenty of the pine tree shillings which he coined. The silversmiths were also the earliest American engravers.

The silver from the workshop of Paul Revere is not only beautiful in itself, but much of it is of historic interest. The teapot and sugar bowl illustrated above each have the following inscription: "To *Edmund Hartt Constructor of the Frigate BOSTON.* Presented *by a number of his fellow citizens, as a memorial of their sense of his* Ability, Zeal & Fidelity *in the completion of that Ornament of the* AMERICAN NAVY. 1799."



The Music Lesson *Chelsea Porcelain, about 1760*

This Chelsea group, modelled by Roubillac after Watteau's picture, "L'agréable leçon," is typical of that phase of eighteenth-century taste which amused itself by playing at shepherd and shepherdess and was much given to sentiment.

While Chelsea groups are made of artificial porcelain, the contemporary German figurines, also well represented in the Museum, are of true porcelain, which was first made in Europe at Meissen in the eighteenth century.



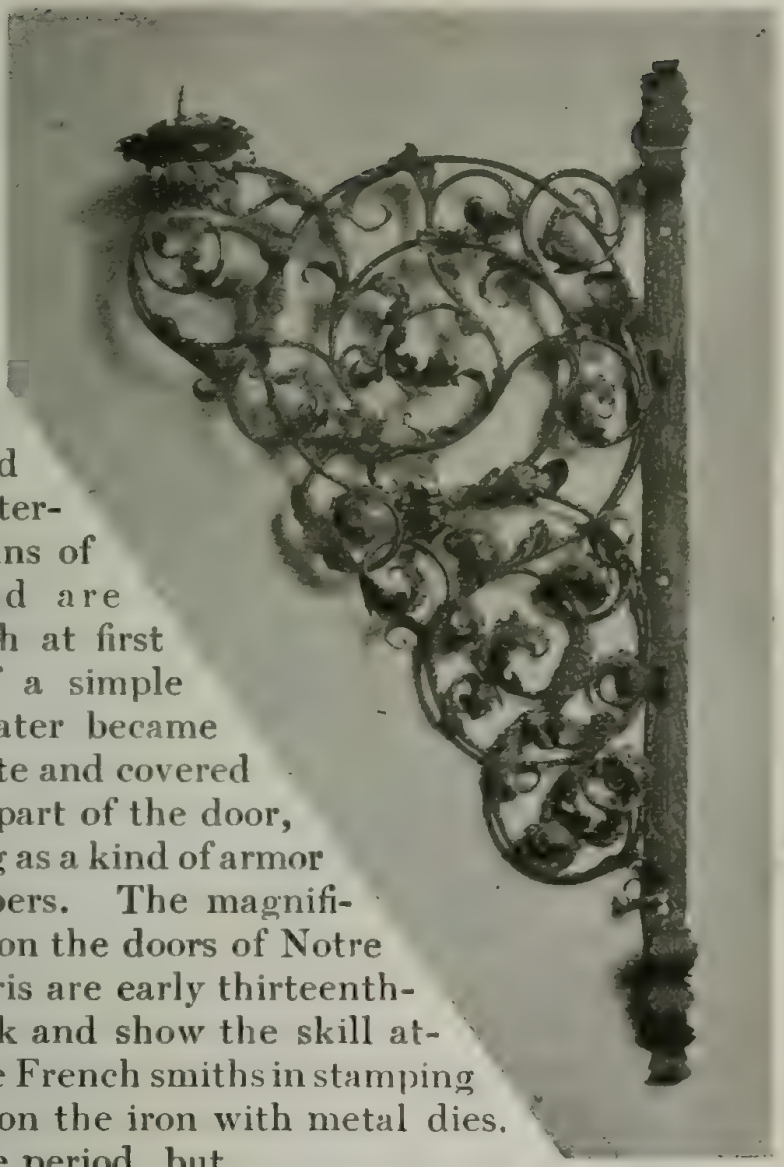
Wedgwood Blue Jasper Ware *Late Eighteenth Century*

In Jasper ware, the most beautiful of the Wedgwood productions, white cameos are placed upon a colored ground. Jasper ware of the best period (1786–1795) is recognized by its fine grain, even surface, and satiny feeling. The white reliefs are sharply modelled and are highly polished. The body color is either lilac, pink, sage green, yellow, black, or some tone of blue. All the different varieties may be seen in the Museum collection, which contains also numerous smaller objects in Jasper ware, such as snuff boxes, jewelry, etc., and a series of contemporary portraits, one of which, the astronomer Sir William Herschel, is pictured here.



Wedgwood Plaque
Green Jasper Ware

The art of the blacksmith in the Middle Ages was more advanced in France than in any other country of Europe, and the most interesting remains of that period are hinges which at first consisted of a simple strap, but later became very elaborate and covered the greater part of the door, often serving as a kind of armor against robbers. The magnificent hinges on the doors of Notre Dame in Paris are early thirteenth-century work and show the skill attained by the French smiths in stamping the designs on the iron with metal dies. Of this same period, but less elaborate, is the grille surmounting the tomb of Queen Eleanor in Westminster Abbey.



Wrought Iron Candle Bracket
Interlaced Scrolls and Leaves
Engraved and Gilded
Austrian, Eighteenth Century
Ross Collection

Fine grilles of riveted quatrefoils were made in Italy; but ironwork was a later development in Germany, inspired by French examples; while the Flemish in the fifteenth century became noted for their tall iron spires, which are still seen on the Cathedrals of Antwerp, Ghent, and Bruges.

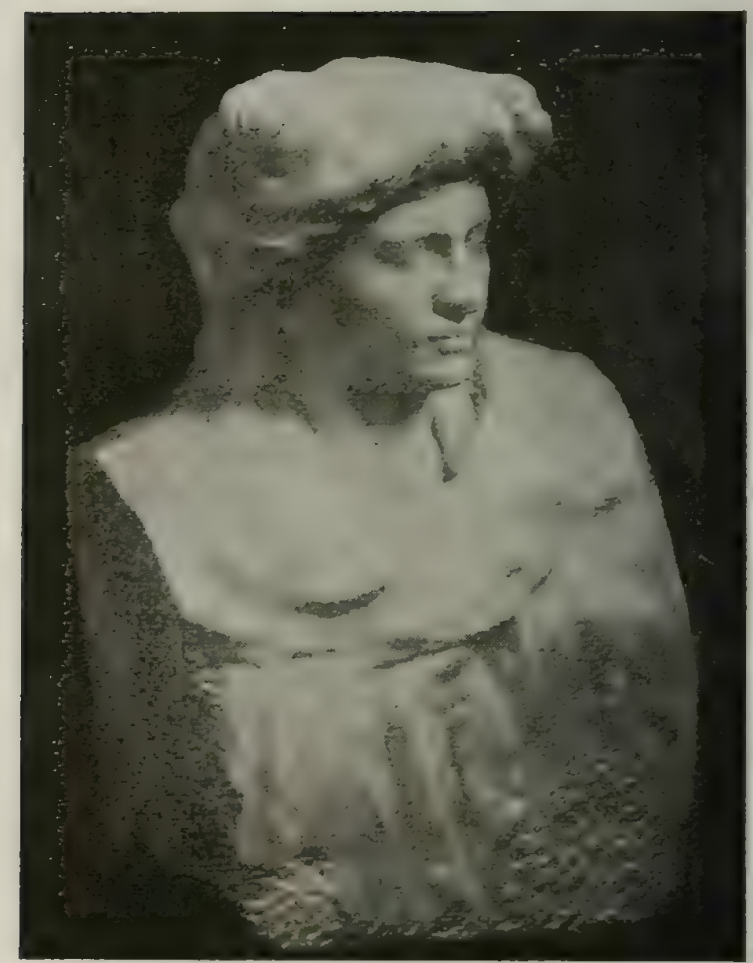
Amber

Amber is the fossil gum of a tree which is found embedded in lignite (a coal of later formation than anthracite or bituminous), or washed up on the shores of the Baltic Sea, in Sicily, Burma, Nantucket, and other parts of the world. The Baltic amber is of a brilliant translucent orange color or of an opaque yellow, which darkens greatly with age, but the Sicilian specimens show a wonderful range of color from pale yellow through red to dark green, and occasionally a piece is found with bluish reflections in it. From Burma comes a dark opaque brown variety with gold flecks, and our Nantucket amber is also opaque, mottled cream and light brown tones, with none of the beauty of the others.

Amber has been considered as a gem from the earliest times, and many ancient writers mention it in their works. Carved specimens and beads have been found in Italy dating from the Etruscan period, and from the fifteenth century it was used for statuettes, reliquaries, chess and checker boards, rosaries, etc. The Buffum Collection is unique in America, but in Europe fine specimens can be seen in the Bargello, Florence; the Kaiser Friedrich Museum, Berlin; in the Munich and Nuremberg Museums.



Crucifix and base of Sicilian amber with figures of Christ and two Saints in opaque German amber. Seventeenth century work. Buffum Collection.



Ceres *Marble, by Auguste Rodin, b. 1840*

Books of Reference

Many of these are in the Museum Library.

Armor.— Demmin, *Arms and Armor;* Laking, *Windsor Castle Collection of Armor; Catalogue of the Royal Armory, Madrid; Ambras Collection, Vienna* (see the *Connoisseur* for February and March, 1904); *Catalogue of the Spitzer Collection*, 2 vols.; *Armeria Antica e Moderna de S M Il Re d'Italia in Torino*, 3 vols.

Bindings and MSS.— *Burlington Fine Arts Club Catalogue, Exhibition of Bindings, 1891;* Humphreys, *Illuminated Books of the Middle Ages; Portfolio 1896, Royal English Bookbindings;* Bradley, *Illuminated MSS.*

Ecclesiastical Art. – Lübke, *Ecclesiastical Art in Germany during the Middle Ages;* Pugin, *Glossary of Ecclesiastical Ornament;* Suffling, *English Church Brasses.*

Furniture.— *Hoentschel's Collection of Furniture*, 4 vols.; Litchfield, *History of Furniture.*

Glass and Enamel.— Dillon, *Glass;* Hartshorne, *Old English Glass;* Molinier, *Dictionnaire des Emailleurs; Burlington Fine Arts Club Catalogue, Exhibition of European Enamels, 1897.*

Jewelry, Fans, Clocks, Watches, etc.— Smith, *Jewellery; Studio, 1902, Jewellery and Fans* (special number); Jones, *Finger Ring Lore;* Britten, *Old Clocks and Watches; Catalogue of the Walker Collection of Fans, 1882.*

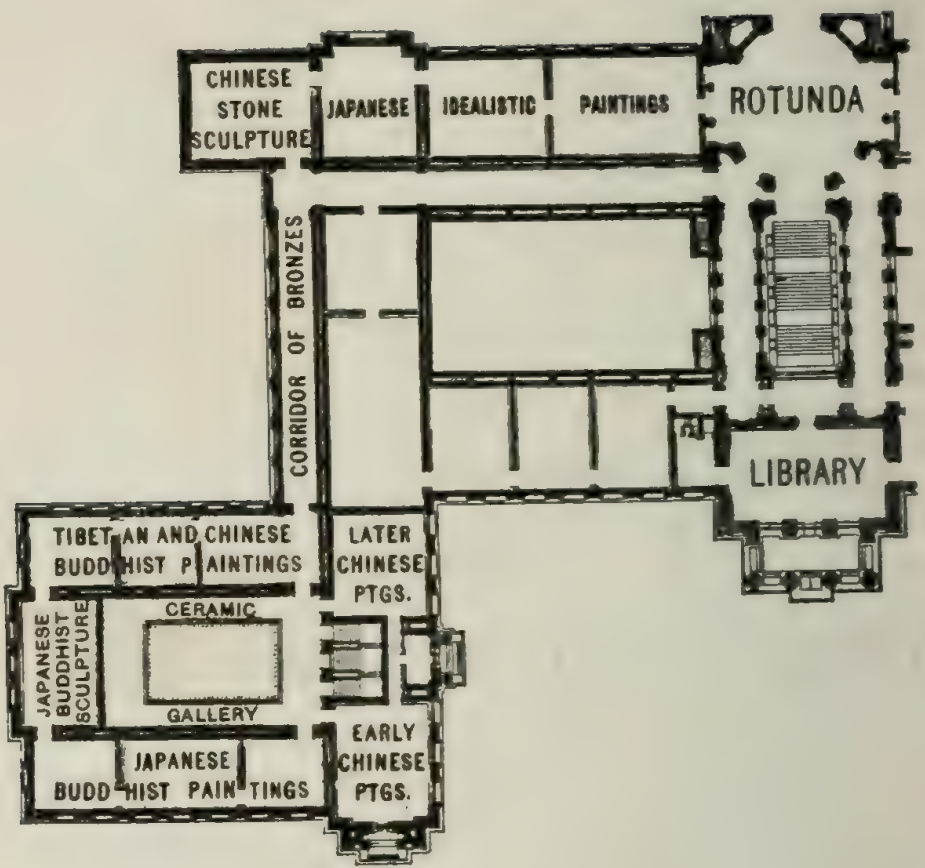
Pottery and Porcelain. Solon, *Art Stoneware of the Low Countries and Germany; Pennsylvania Museum Handbooks;* Chaffers, *Marks and Monograms on Pottery and Porcelain;* Solon, *History of Old English Porcelain.*

Medals and Bronzes.— Fabriczy, *Italian Medals;* Molinier. *Bronzes de la Renaissance.*

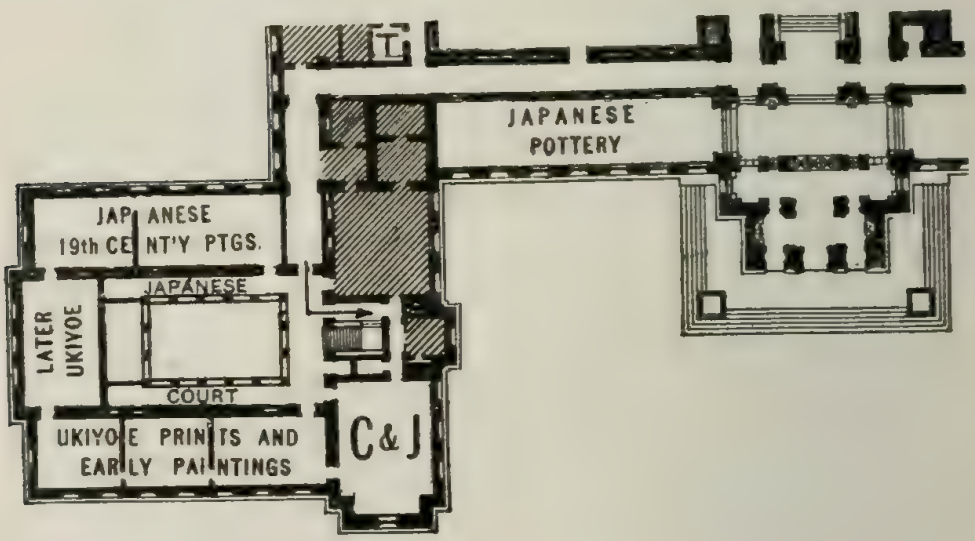
Silver and Pewter.— Chaffers, *Hall Marks on Plate;* Buck, *Old Plate;* Rosenberg, *Der Goldschmiede Merkzeichen; Museum of Fine Arts, American Silver, 1906; Museum of Fine Arts, American Church Silver, 1911; Jones, Morgan Collection, Windsor Castle Collection, Tower of London Collection, Czar of Russia's Collection;* Cripps, *Old French Plate;* Howard, *Old London Silver;* Masse, *Pewter Plate;* Gale, *Pewter and the Amateur Collector.*

Miscellaneous.— Ferrari, *Il legno nell' Arte Italiana;* Ferrari, *Il ferro nell' Arte Italiana; Musée des Arts Decoratifs, Le Bois and Le Metal*, 3 vols.; Buffum, *Amber as a Gem;* Fairbairn's *Books of Crests;* Holden, *Primer of Heraldry for Americans; British Museum Catalogue of Early Christian Antiquities;* Labarte, *Arts of the Middle Ages;* Balcarres, *Evolution of Italian Sculpture;* Williams, *Arts and Crafts of Older Spain*, 3 vols.

CHINESE AND JAPANESE ART



MAIN FLOOR



GROUND FLOOR

C & J indicates the office of the Department

CHINESE AND JAPANESE ART

ONE unfamiliar with the art of the extreme Orient is likely, when first brought face to face with the work of some Chinese or Japanese master, to find but little that appeals deeply to him. He will recognize, perhaps, a certain charm of line, color, or composition, little dreaming that what is before him may be a subtle exposition of cosmic philosophy wherein every detail is full of significance; for the art of the East delights rather in suggesting the inner spirit of things than in reproducing their mere outward forms.

Even as the pictured antagonism between the tiger and the dragon represents the Taoist conception of the eternal struggle between matter and spirit, or as the great circle, wherein sits the immovable figure of Dai-Nichi, teaches the Buddhist doctrine of all-containing Oneness, so the simple ink sketch of a sprig of bamboo, by some Zen monk, implied the equal importance of least and greatest in the infinite rhythm of the Universe.

Again, so different from ours are the conventions of the Oriental artist that the "queerness" of everything at first overshadows all else. Yet, if the beholder is not too young, he may remember how in the days before the development of instantaneous photography people laughed at the "impossible" attitudes assumed by the pictured steeds of China and Japan, while they themselves represented the galloping horse as poised above the ground, with legs stiffly stretched behind and before. A spirit of reflection once aroused, further

comparisons will suggest themselves, and, as the first effect of strangeness begins to wear off, the inquirer will find himself discovering so many new terms of truth that before long he will wonder whether after all his own art is so immeasurably superior to that before him.

Every mode of art is the result of civilization influenced by the peculiar genius of a people. In the light of modern research it seems possible that the earliest high state of civilization and consequent art expression was developed among those nations living in the region east of what is now known as Asia Minor, whence the impulse spread in different directions to meet with special modes of refinement in Egypt, Greece, Mesopotamia, India, and China, from the latter of which countries it found its way to Korea and Japan.

During the early centuries of the Christian era there was constant intercourse between India and China along the great caravan routes of Central Asia, and thus the teachings of Gautama found their way to China and inspired the philosophy of the latter country with the religious fervor of the former. From this combination was developed in the T'ang Dynasty (A.D. 618–907) an art equalling that of the early Italian Renaissance in its spirit of adoration, but one in which the naive rendering of a few subjects was replaced by the presentment of philosophic conceptions whose least detail was full of symbolic meaning.

This was the golden age of Chinese art and literature culminating in the exquisite refinement of the Sung Dynasty, A.D. 960–1280. The very splendor of Sung, however, proved fatal. The cupidity of those same wild Mongol tribes, who were soon to trample the ancient glory of India beneath the hoofs of their shaggy steeds, became excited, and by the beginning of the thirteenth century China lay writhing beneath a conqueror's heel. Thenceforth, save for a temporary

revival during the Native Ming Dynasty, 1368–1644, at which time and during the first part of the following Ch'ing Dynasty the art of decorating porcelain reached perhaps its greatest perfection, the glory of China has been to a large extent a glory of the past.

An agricultural people, living in a once highly fertile land, the Chinese have from time immemorial been subject to raids from the fierce nomad tribes inhabiting the great steppes to the North. The conquerors generally settled down after their victories, and gradually became assimilated to the manners and customs of their more civilized subjects only to be in their turn overwhelmed by a fresh inroad from the North. The vicissitudes attendant on these invasions, together with the damage done by numerous great floods, have left but few examples of the early art of China, mostly bronze vessels and ceremonial jade implements, which, buried with the dead, have remained protected by the earth till dug up by some later generation. The early bronzes, some of them perhaps dating back two thousand years before Christ, are generally of massive and dignified form, decorated in moulded relief with dragon monsters and conventional cloud, and other forms. Other vessels are themselves fashioned in the forms of animals or birds (see plate, p. 321). The early jade and other stone objects which have come down to us are also nearly all of ceremonial quality, many of the pieces reproducing the form of agricultural or warlike implements, as well as mystic emblems connected with the worship of nature (see plate, p. 334).

The grave pottery of the Han Dynasty (206 B. C.–221 A. D.) seems generally to follow in style bronze forms; its decoration becomes less conventional and abounds in hunting scenes among the mountains, etc. It is covered with a dark green glaze reminiscent of the patina induced on bronze by the action of copper salts (see plate, p. 339).

From the fourth century A. D. forward Buddhism, which since about the beginning of the Christian era had been slowly filtering into China from the Indian frontier, became a living influence, and a new school of art was developed at the hands of those artists and artisans who followed in the steps of the Indian apostles to furnish and adorn the newly-erected temples. This Indian art, revelling in brilliant color and voluptuous lines, received later at the hands of the more restrained Chinese a dignity and impressiveness which it had hitherto lacked, and so evolved an ideal type comparable with, though differing from, that of Greece during her period of highest achievement (see plates, pp. 288 and 303). At this time communication between Persia and China over the great trade routes of the North became intimate, and much of Persian influence became apparent in Chinese decoration (see plate, p. 289).

Every fresh impulse of Chinese thought or expression found its echo on the shores of Japan, there to receive the subtle refinement of native genius and to be preserved long after its memory had perished in the land of its birth. Thus the earlier art history of both countries may best be studied side by side.

Buddhism first reached Japan at the beginning of the so-called Suiko period, 550–700, and the sculpture of this era follows the style of contemporary Chinese Art, being of a decidedly Indian type modified by Chinese ideas. Soon, however, the innate Japanese love of beauty became dissatisfied with purely abstract representations and began to soften the rigidity of outline and to add a certain character of tenderness peculiar to the national consciousness.

The following Nara period, 700–800, witnessed in Japan, as in China, the production of a vast amount of sculpture, including the great seated bronze Buddha of Todaiji, fifty-four feet in height, in which the believers sought, according to the then prevalent trend

of thought throughout the Buddhist world, to embody an idea of the supreme unity of the cosmos in colossal and calmly meditating representations of the "Blessed One."

The development of the idea of union between spirit and matter led, during the Jogan period, 794–900, to the representation of different attributes of the all-producing Godhead as separate emanations. Thus was created a pantheon of symbolical conceptions, which, by their nearer approach to human kind, gained in vigor while losing some of the solemnity of the earlier works.

In the Fujiwara period, 900–1190, Japan, having assimilated the teachings of the continent, began to evolve an art and culture more nationally distinctive. With a return to ancient modes of thought, including the idealization of womanhood, the gods became almost maternal, and, in their infinite mercy and compassion, granted salvation to even the weakest. The paintings and sculpture of this period are characterized by great delicacy of line and color, accompanied by the lavish use of gold as representing the yellow light of Paradise. Such conceptions, however, sapped the virility of the court, with the result that the effeminate nobility left the enforcement of authority throughout the country to despised provincial governors. The governors, prototypes of the daimyo of a succeeding age, soon usurped all power, and through their mutual jealousies and struggles almost brought about a condition of anarchy. Out of this turmoil arose the commanding figure of Minamoto Yoritomo, who, aided by his chivalrous brother Yoshitsune, seized the chief power, under the title of Shogun, "great general," and in 1190 fixed his capital at Kamakura.

During the T'ang (A. D. 618–907) and Sung (960–1280) Dynasties, Taoist and Neo-Confucian tendencies of thought had brought to the fore in China

the Zen sect of Buddhism, which, discarding ritual, sought salvation through self-concentration and meditation. This school endeavored to establish direct communion with the inner spirit of things, regardless of their external accessories, and deemed the least atom as equal in importance to the greatest god in the cosmic unity, a conception which had a vast effect on contemporary art and gave birth to those simple ink sketches whose slightest stroke is replete with meaning. This was the great era of landscape painting, which no longer remained subsidiary to some figure or incident portrayed, but became an end in itself and produced those delightful and poetic sketches in which the Sung masters, true impressionists, give us the echo of a distant temple bell or the soft hush that comes before the snow (see plates, pp. 309 and 310).

During the wars which in Japan ushered in the Kamakura epoch, 1190–1337, there was developed a spirit of individualism and hero-worship which, together with the introduction of Zen modes of thought and the establishment of a system of military feudalism, had a great effect upon contemporary art. This was the great age of portraiture both in sculpture and painting, when even the gods assumed more individualized characteristics, and artists delighted in representing the stress of battle and the achievements of famous warriors and saints (see plates, pp. 296 and 311). To overawe the populace, we now first find paintings of the horrors of hell, executed with the same strength of delineation and vigorous spirit of action which characterizes the other work of this period.

Owing to the steady growth of Zenism, with its subjective idealism and search after the inner spirit of things, the Ashikaga period, 1337–1582, is marked by the general elimination of color and detail from painting. The great Ashikaga masters, like Sesshu and his illustrious host of followers, in their enthusiasm for

simplicity, preferred the natural beauties of a bird or a flower to those of subjects more overlaid by circumstance (see plate, p. 314). From now on painting truly becomes writing (the Japanese use the same word for the two arts), and a pictured scene becomes rather an essay or poem than a representation. The search for hidden beauty in all things caused even the greatest artists of this period eagerly to apply their genius to the design and decoration of the humblest household utensils. In carrying out the idea of hidden beauty, they often concealed their finest work beneath a comparatively plain exterior, a practice which has to some extent survived till the present day.

The feudal barons of the Ashikaga period were constantly warring one with another, each striving to obtain supreme control of the government. Out of this state of chaos arose the figure of Toyotomi Hideyoshi, a man of the humblest origin, who, by his Napoleonic genius, became in 1582 virtual ruler over a unified Japan. Like most parvenus, he and his ennobled generals sought in their palaces for gorgeous effects, often replacing the sober refinement of the Ashikaga decoration by a wealth of gold and brilliant color. In conformance with the taste of his patrons, Eitoku and his army of pupils studied the models brought back by Hideyoshi's generals on their return from Korea, and upon their own native golden screens enthusiastically produced gorgeous palace scenes after the fashion of the Ming Academy, bountiful of color and exuberant of spirit (see plate, p. 318).

Affected by the spirit of the times, Koetsu (d. 1637) and his great followers, Sotatsu (middle seventeenth century) and Korin (d. 1716), established the school commonly known as that of Korin. This school sought to combine the rich coloring of pre-Ashikaga days with the bold treatment of the Zen school, and, anticipating the French impressionists by two centuries, depended

for its effects rather on broad masses of color than on line (see plate, p. 321).

After the death of Hideyoshi, Iyeyasu, the greatest of the daimios, founded the Tokugawa Shogunate, and through his Machiavellian skill in statecraft instituted a complicated system of control which enabled his descendants peacefully to retain the Shogunate until the Restoration of 1868.

Under the encouragement of Iyeyasu and his immediate successors, Kano Tanyu and his followers endeavored to return to the purity of the Ashikaga masters, but with only partial success, for the spirit of the times was against them, and the new nobility and rising middle class demanded something more decorative and easily understood than the spiritual concepts of Zen philosophy. In response to this demand there arose a more democratic school, and Sanraku (1559–1636), gifted successor of Eitoku, Itcho (1651–1724), and many another skilled painter employed their brushes in depicting popular festivals and other everyday incidents, thus preparing the way for the Ukiyo-é, or school of common life.

After centuries, during which the various great feudal princes had been almost constantly at war with each other, came the long "Tokugawa peace" and the rise of the commons to positions of wealth and ease. These people demanded an art which they could understand, and in response to their call many Kano and other artists began depicting the popular festivals and customs of the day with all the technical skill and tradition of their art heritage (see plate, p. 326). In connection with this movement the art of printing in colors from wooden blocks was brought to a high state of perfection, but as later artists of the school, with a few notable exceptions, in accordance with the popular demand, turned their attention for the most part to the portrayal of popular actors and beauties of

the Yoshiwara, their work narrowed and finally came to an end amid the general upheaval attendant on the Restoration of 1868.

In the middle of the eighteenth century there arose in Kyoto a realistic school, which owed its inspiration partly to the inception of a similar movement in China and partly to a direct study of European models. Under such masters as Okyo, 1733–1795, and Ganku, 1749–1838, this school produced many delicate and graceful compositions, which, however, sometimes lacked the conviction inherent in the works of the Ashikaga and Toyotomi masters (see plate, p. 322).

Amid the turmoil of the Restoration of 1868 and the subsequent indiscriminate enthusiasm for everything Occidental, Japan for a while regarded her native art and its ideals as necessarily inferior to those of the countries whose scientific and mechanical triumphs she so greatly admired. Gradually however, after a more intimate acquaintance with the West, the people of Japan are beginning to realize that in some respects their own ancient civilization by no means suffers in comparison with that of Europe and America, and many artists, adopting from foreign practice such aids as seem to them desirable, are again seeking inspiration from the ideals of their own early masters.

F. G. C.

Bibliography. — W. Anderson, *Descriptive and Historical Catalogue of a Collection of Japanese and Chinese Paintings in the British Museum*, London, 1886; H. A. Giles, *Introduction to the History of Chinese Pictorial Art*, Shanghai, 1905; E. F. Strange, *Japanese Illustration, History of the Arts of Wood-Carving and Colour Printing in Japan*, London, 1897, and *Japanese Colour Prints*, London, 1904; W. von Seidlitz, *Geschichte des Japanischen Farbenholzschnitts*, Dresden, 1897 (English translation, London, 1910); *the Catalogues of the Exhibitions of Japanese Prints held at the Musée des Arts Décoratifs*, Paris, 1909, 1910, 1911; S. W. Bushell, *Chinese Art*, 2 vols., London, 1904; L. Binyon, *Painting in the Far*

East, London, 1908; A. Morrison, *The Painters of Japan*, 2 vols.; E. Fenollosa, *Epochs of Chinese and Japanese Art*, New York (n. d.); O. Kümmel, *Kunstgewerbe in Japan*, Berlin, 1911; M. A. Stein, *Ancient Khotan*, 2 vols., Oxford, 1907; E. Chavannes, *La Sculpture sur Pierre en Chine* and *Mission Archéologique dans la Chine Septentionale* (plates only), 2 vols.; Havell, *Indian Sculpture and Painting*, London, 1908, and *The Ideals of Indian Art;* B. Laufer, *Chinese Pottery of the Han Dynasty*, Leiden, 1909, *Jade, A Study in Chinese Archaeology and Religion*, Chicago, 1912; *Illustrated Catalogue of Early Chinese Pottery and Porcelain*, Burlington Fine Arts Club, 1910; *Japanese Temples and Their Treasures*, Tokyo, 1910; and *Histoire de L'Art du Japon*, Paris, 1900; Okakura-Kakuzo, *Ideals of the East with Especial Reference to the Art of Japan*, second edition, New York, 1904, and *The Book of Tea*, New York, 1906; M. Anesaki, *Buddhist Art in its Relation to Buddhist Ideals* (in press).

Sculpture

The earliest sculpture in the Chinese and Japanese collection is of marble or a hard gray stone, and consists for the most part of memorial tablets and devotional figures, many of which bear dates and inscriptions of the late Six Dynasties (A. D. 265–618) and early T'ang Dynasty (618–907). These fall into two distinct classes, Taoist and Buddhist, the former severe and simple, after the native Han tradition, with the figures symmetrically placed in formal positions; the latter with the figures more freely treated, grouped in life-like composition, and embellished with symbolic and decorative detail.

Among several larger pieces of middle and late T'ang, when Buddhist sculpture reached its noblest development, the Museum possesses in a marble torso, 0.903 m. in height as it now stands, what is perhaps the most beautiful example of Chinese sculpture known anywhere to-day. It is a standing Bodhisattva of exquisite grace in the modified Indian style of the period. Beneath the light drapery and pendant jewelry which adorn it the soft contours of the divine form are subtly defined in a manner comparable to that seen in the finest draped figures of ancient Greece, yet with a suggestion of ethereality unhampered by the bonds of realism which is all its own. It was excavated from the ruins of an ancient temple in Shensi. Many of the figures bear traces of the color and gold leaf which were originally applied to them, notably a very fine marble lotus throne with six panels about the base, in which angels with floating streamers play on musical instruments or dance in honor of the Buddha. The Museum has also acquired, through the generosity of

two of its officers, a very richly decorated pair of stone bas-reliefs on which mounted warriors, perhaps some Iranian Embassy, are received in grape-clad arbors and feasted with wine and music.

In early Japanese sculpture we have a rather primitive but interesting wooden figure of Kwannon, probably of the early Tempyo period, 729–793, and a magnificent heroic-sized wooden Bodhisattva of the late Tempyo period, carved, with the exception of the arms, which are a later restoration, from a single block of wood. This figure follows T'ang ideals, but with a certain softening of line and nearer approach to humanity peculiar to all Japanese translations from the Chinese. Another very fine example of the work of this period is a little bronze statue of a standing Kwannon in which dignity and tenderness are wonderfully combined, while the following Jogan period, 794–900, is represented by quite a number of works, among which is a classically Chinese wooden figure of Taishaku-ten, the gift of a member of the Department, once completely overlaid in brilliant decoration of "mitsudaso," a mixture of oil, pigment, and white lead. This, however, now remains only on the face, hands, and a few small portions of the robe.

Among the Fujiwara pieces, 900–1192, is a Dai Itoku of the tenth century, whose triple head shows wonderful modeling, and a large Amida, whose calm, dispassionate serenity well expresses the trend of religious thought at that period.

Among a number of Kamakura, 1193–1392, pieces we have two small figures of monks, whose individuality stands forth strongly, and a dated (1322) Jizo, which well shows the closer approach, in this period of individualism and hero worship, of divine types toward those of humanity.

In the Ashikaga (1393–1573) and Tokugawa (1603–1868) periods representation of the gods became highly

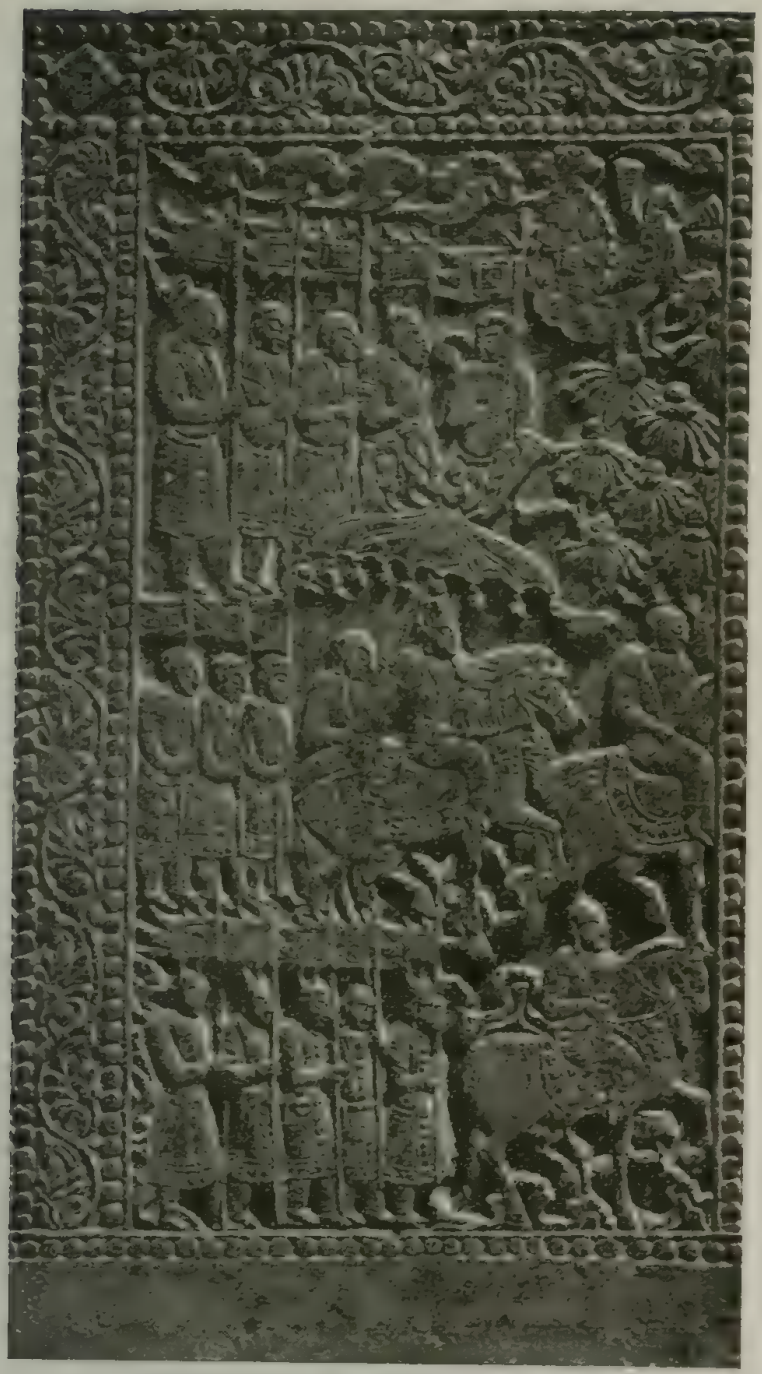
formalized, while the development of the No drama, in which ancient heroes and semi-mythical characters related their philosophic and temporal adventures, called forth a school of mask carvers, perhaps the greatest ever known in the world's history.

With the idleness and luxury of Tokugawa days there arose a great demand for "okimono" (ornaments for the tokonoma, etc.), netsuke (carved buttons for attaching medicine and powder cases, pipes and tobacco pouches, etc., to the girdle). Even the cleverest sculptors turned their attention to these somewhat petty subjects, and, neglecting more serious work, produced a vast quantity of those clever and often exquisite little ivory and wooden carvings which for the most part represent Japanese sculpture to the eyes of the Western world. F. G. C.



Marble Torso *Chinese, Seventh Century*
Early T'ang Dynasty

This fine sculpture of the Bodhisattva *Kwannon* was excavated in Shensi.



Detail from Gray Stone Relief

Probably western Chinese of the T'ang Dynasty, A. D. 618–907. One section of two triple panels.



Japanese Wooden Statue of Kwannon
Tempyo Period, A.D. 700–800



Bronze Kwannon, Japanese, Tempyō Period, 700–800

Kwannon, spiritual son of Amida, the compassionate Bodhisattva whose tender pity towards all creation forbids his entering Nirvana until the utmost atom in the universe shall have gone before. Although generally represented, especially in later art, as feminine in aspect, Kwannon was originally conceived as a youth approaching manhood.



Dai-Itoku, Wooden Sculpture, Japanese, Tenth Century
Fujiwara Period, 900–1190

Dai-Itoku, one of the five *Myowo,* or protectors of the people.



Fudo
Japanese, Fujiwara Period, Twelfth Century

The deity who, rising from the cleansing flame, cleaves through evil and binds desire.



Sheishi, Wooden Sculpture (detail), late Thirteenth Century
Kamakura Period, 1190–1337

The Bodhisattva, spiritual son of Amida, is represented as paying reverence to a soul newly arrived in paradise.



Jizo, Wooden Sculpture, bearing date 1322
Kamakura Period, 1190–1337

The merciful Bodhisattva, who travels through the worlds saving souls. In his right hand he holds the staff whose jangling rings warn all minute creatures from beneath his feet. In his left hand is the jewel of life.



A Patriarch of the Hosso Sect
Japanese Wooden Sculpture, Kamakura Period, A.D. 1190–1337



A Boy

Japanese, "No" mask, signed Sukemitsu. Early eighteenth century.

The "No" is a semi-religious opera dealing with historical and legendary incidents through a Buddhist interpretation.



Ghost of Kawazu

Japanese, "No" mask. Middle of the sixteenth century.



The Spirit of the Pine Tree

Japanese, "No" mask. Early sixteenth century.

Painting

Some twenty-five years ago, at a time when the Japanese were ready, in their enthusiasm for Western civilization and methods, to cast aside many of their artistic heirlooms, the late Prof. E. F. Fenollosa and Dr. W. S. Bigelow, at that time residing in Japan, with wise foresight seized the opportunity before them and began the two great collections of kakemono, rolls and screens, which now form the backbone of the Museum Collection.

The late Dr. Charles G. Weld, who purchased the Fenollosa Collection and kept it at the Museum, at his death bequeathed the same to it, together with a magnificent collection of swords, lacquer, etc., which he had himself accumulated, and at the same time Dr. Bigelow presented his entire collections to the Museum. Although through the generosity of Dr. Ross and other benefactors of the Museum the Department of Chinese and Japanese Art has been enabled to add many precious examples of the great period of Chinese and Japanese painting to those which it already had in its keeping, it would have been utterly impossible for it ever to have reached its present quality and size without the aid of those two early collections, made at a time when it was possible to purchase works which, if to-day in Japan, would either be registered as "National Treasures," and so unattainable, or, if privately owned, would be held at prohibitive prices.

At the present writing the Museum possesses of Chinese paintings:

T'ang Dynasty	6
Sung "	69
Yuan "	21
Ming "	74
Ch'ing "	45
Total of Chinese paintings	215

Sino Tibetan paintings:	
Yuan Dynasty	6
Ming "	42
Ch'ing "	9
Total of Sino Tibetan paintings	57
Korean paintings:	
Chosen	21
Japanese paintings:	
Fujiwara Buddhist	8
Kamakura "	132
" Romantic	2
Ashikaga Buddhist	113
" Idealistic	91
" Romantic	5
Kano	866
Post Ashikaga Idealistic	299
" " Buddhist	43
Tosa	110
[1] Koetsu	40
Ukiyo-é	884
Bunjin	56
Nagasaki	106
Dutch	11
Kyoto	639
Mixed	65
Miscellaneous	2
Modern	32
Total of Japanese paintings	3,503
Grand total	3,796

[1] Including Sotatsu, Korin, and Hoitsu.

The above, which is the exhibition list, includes two hundred and forty-nine six-fold screens. Copies, etc., of which there are about seven hundred, are not included.

The oldest and one of the most beautiful and interesting pieces in the collection is a Hokke Mandara, representing the Buddha seated upon the "Eagle Peak" in the midst of an attendant concourse of Bodhisattva and Rakan, to whom he expounds the Mahayana principle. Although much of the background and lower part of the picture has been destroyed, one finds in the figure of the "Blessed One" and his attendants the same calm sublimity of spirit and exquisite feeling for line which mark our famous marble torso of Kwannon, but in this case with the added glory of that color which the latter has lost, while a close study of the background yields us considerable insight to a feature of T'ang painting hitherto little known.

The celebrated album of Yuan Yuan, a scholar and expert of the eighteenth century, which has recently come into our possession, contains a number of little T'ang and Sung paintings of exquisite quality, while in the roll of the Emperor Hui Tsung we have a wonderfully preserved example of the delicate drawing and fascinating color of a great artist following, according to tradition, the work of a T'ang master. Besides the ten paintings of the Daitokuji Rakan set we have a complete set of sixteen Rakans by Lu Hsin-chung (Rikushinchu), with the artist's signature in small characters upon the trunk of a pine tree in one of them.

Among the Sino and Nepali-Tibetan paintings we have, one of them a Shaka, five pieces from a very fine and rare Yuan set of Rakans, taken from the Lamasery of the summer palace at its sacking in 1860, while of the Ming Academicians we have a number of notable examples, including a long roll "Spring Festival," attributed to Ch'iu Ying, a fine mountain landscape by Lan Ying, and a deliciously delicate "Harp Player in a Pavilion" by Ch'iu Ying.

The eight Fujiwara Buddhist paintings in the Japanese Collection are all of high quality, especially, perhaps, the great tenth century Bishamon Mandara, with its wonderful sweep of line and color, surely the original composition of a great master, while among the one hundred and thirty-three Buddhist paintings of the Kamakura period it would be strange indeed if there were not some of the highest order, full of the vigor and stern individualism of that warlike era. Of the Kamakura Romantic school we have a fragment from the famous Jigoku Zoshi or Hell scenes and one of the three famous rolls, formerly attributed to Sumiyoshi Keion, which hold first rank among the battle pictures of Japan.

Among the one hundred and eleven Ashikaga Buddhist paintings are many rich pieces, but the greatest talent of the day followed the triumphant march of Zen thought, and expressed itself mostly in the strong black and white impressionism of Sesshu and his noble following. Among the eighty-eight screens and paintings of this era in the Museum may be mentioned a Josetsu landscape from the Kobori Enshu Collection, a pair of monkey and bird screens painted by Sesshu at the age of seventy-two years, and a pair of monkey screens formerly attributed to Sesson, but now proved to be part of the same set of which the Miyoshinji Temple possesses two examples mounted as kakemono and known to be the work of Tohaku.

Of the Post Ashikaga Idealistic and early Kano schools we have fine specimens of nearly all the great masters, together with several splendid pairs of golden flower screens by Sotatsu, the far-famed "wave screen" of Korin, and other smaller paintings by these artists and their followers. The long "Tokugawa Peace," 1603–1868, witnessed a period of luxury during which the Kano Academy, the latter Tosa school, Kyoto Naturalists, the new Ukiyo-é school, and others, vied

with each other in the quality and quantity of their artistic output, fine specimens of which, by the best masters of the day, may be freely found among the many pieces in the Museum.

Owing to the great size of the collection, even with greatly added facilities for exhibition, the Department will never be able to put before the public at any one time more than a very small proportion of its treasures; it will, however, be always ready to receive visitors at its executive office, and to show them, under such regulations as are necessary, any further paintings which they may desire to see. F. G. C.



Bodhisattva, detail from Hokke Mandara

Painting in full color on silk, probably Chinese of T'ang Dynasty, A. D. 618-907.



Chinese Buddhist Painting *Late Sung Period, 960–1280*

One of five Rakan, or saints, manifesting himself as the Eleven-headed Kwannon. This painting in full color on silk is one of one hundred pieces formerly in the possession of Daitokuji Temple, Kyoto, five of them signed by Chou Chi-chang (Shukijo) and Lin Ting-kuei (Rinteikei), late twelfth century. The Museum possesses ten of the set.



Chinese Buddhist Painting by Lu Hsin-chung (Rikushinchiu)
Early Thirteenth Century

A Rakan beside a lotus pond, sitting in contemplation beneath a willow tree. One of a set of sixteen, in full color on silk.



Shaka, full color on canvas *Sino-Tibetan, Fourteenth Century*

The Museum possesses five of this set.



Dai Nichi, full color on silk
Japanese, Fujiwara Period Late Eleventh Century



Detail from Makimono "Preparing the New Silk"

Chinese, painted by the Emperor Hui Tsung, early twelfth century. Said to have been after the work of a T'ang master. Full color on silk.



Chinese Landscape, detail from roll by Tung Yuan *Early Sung, Late Tenth Century*



Winter Landscape attributed to Fan Ku'an
Chinese, early Sung, Tenth Century



Detail from the Heiji Monogatari Roll, early Thirteenth Century
Kamakura Period, 1190–1337

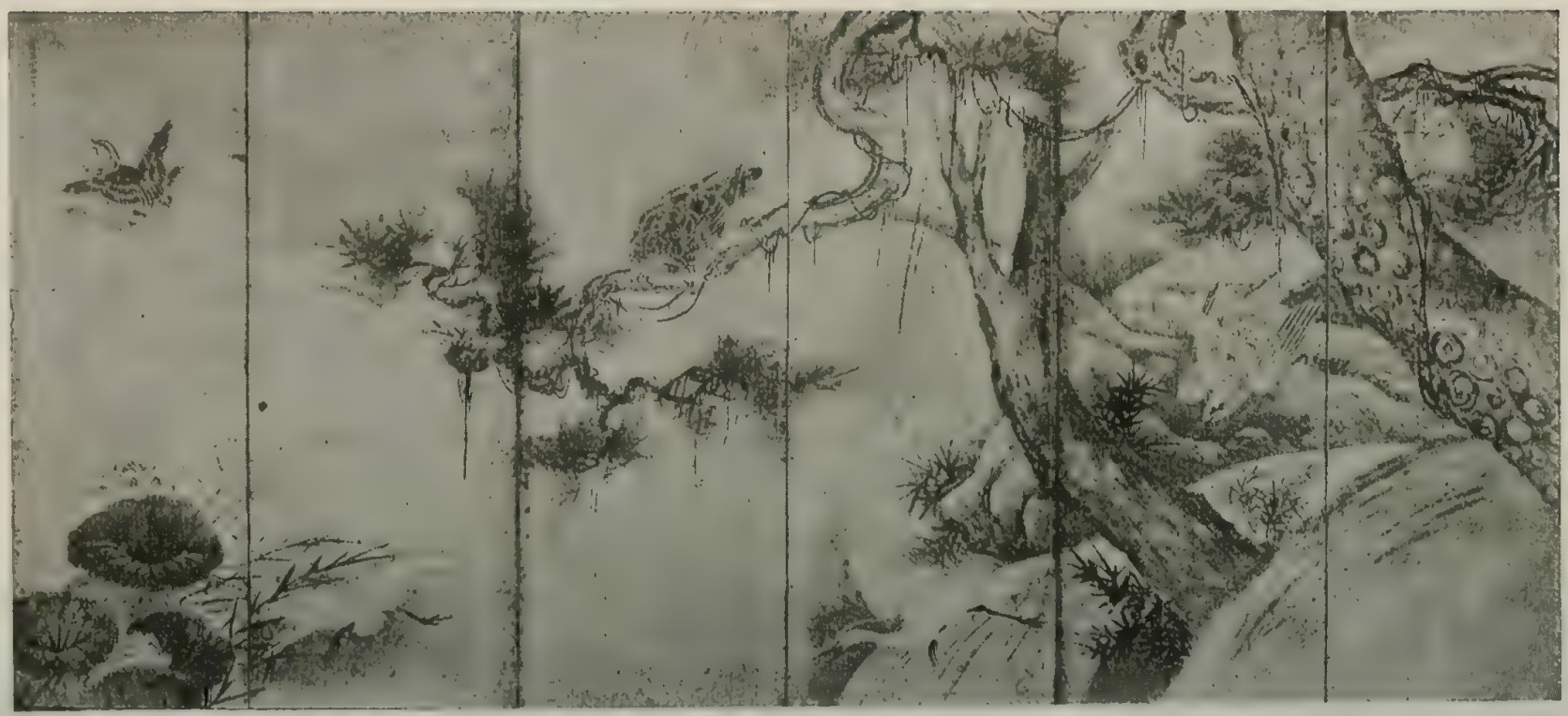
The roll is painted in full color on paper, and with the inscription is 24 feet long (see p. 280).



Waterfall Middle of the Ming Period, 1368–1644



Fish. Ink Painting on Silk
Chinese. Early Ming Dynasty, 1368–1644
Attributed to Lai An



Six-fold Screen by Sesshu (b. 1409) *Ashikaga Period, 1337–1582*

Left-hand screen: birds, pine trees, and waterfall, in ink. The pair of screens, of which this is one, in monochrome, was painted by Sesshiu in 1481, when he was seventy-two years old.



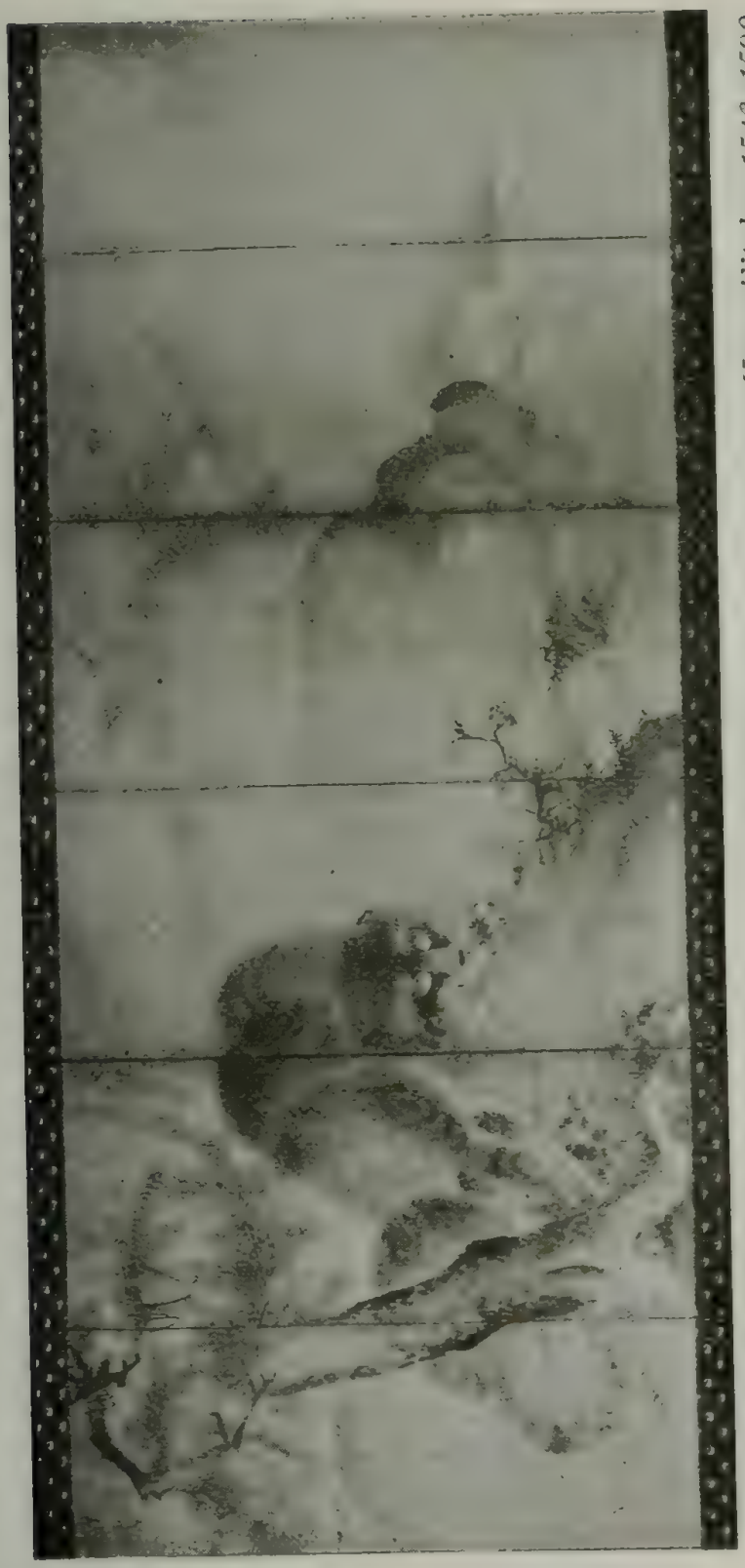
Landscape *Ashikaga Period, 1337–1582*

Painting on paper in ink, with slight color. School of Motonobu, 1477–1559.



Falcon on a Rock Ashikaga Period, 1337–1582

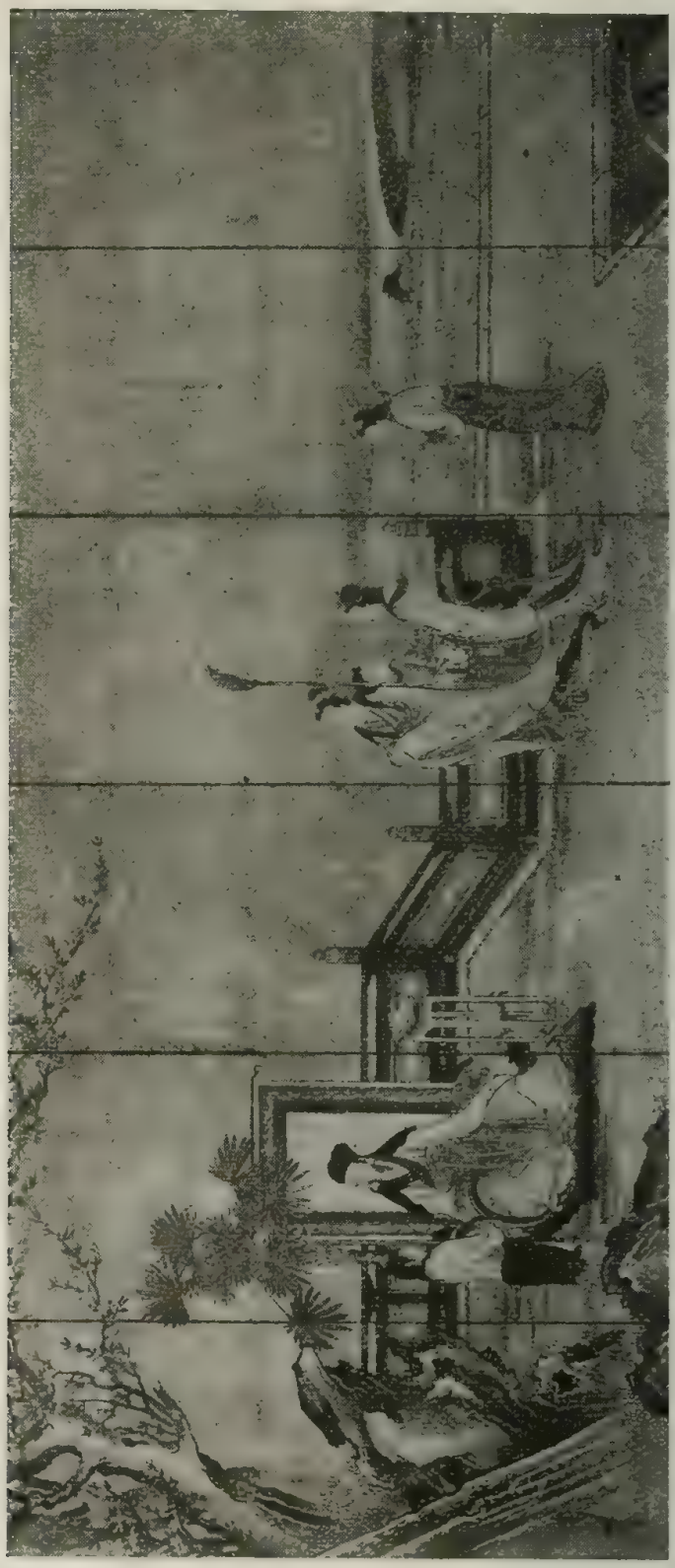
In monochrome, on paper, by Kaihoku-Yushō, 1532–1615.



Tiger

Kano Eitoku, 1543–1590

One of a pair of screens in monochrome.



Seiwobo waiting on the King Bokuwo — *Kano Sanseisu, 1589–1651*

One of a pair of screens in monochrome.



Confucius at the "Apricot Altar" *Kano School, 17th Century* *Early Tokugawa Period, 1603–1868*

Painting on paper in monochrome, by Kano Tanyū, 1602–1674, showing Confucius attended by his disciples Ganshi and Shoshi.



Impressionist Landscape *Kano School, Seventeenth Century* *Tokugawa Period, 1603–1868*

Painted in monochrome on paper, by Hokkyo Shokei.



Matsushima (Island of Pines) — *Six-fold Screen, full color and gold* — *Ogata Korin (d. 1716)*

Japanese, Tokugawa Period, 1603–1868

An admirable example of the bold decorative treatment of the Koetsu school.



White Monkeys *Okyo, 1733–1795*

Light color on silk.



Pea Fowl School of Soshiseki, Eighteenth Century
Tokugawa Period, 1603-1868

Full color on silk, probably by Soshiseki's son Soshizan, 1732–1805.



Deer *Tokugawa Period, 1603–1868*

Painted by Ganku, 1749–1838, who founded the Kishi School. In monochrome, on silk; slight suggestion of color.



Cormorant *Nishiyama Ho-en*
Middle Nineteenth Century



The Theatre (detail from Screen) *Hishikawa Moronobu*
Late Seventeenth Century



Japanese Print (hand colored) by Kwaigetsudo
Eighteenth Century

The Minor Arts

In China and Japan, as elsewhere, the minor and applied arts echo the aims and ideals expressed in sculpture and painting, and quite as definitely show their derivation and inter-relation. Thus the surface of a sword guard may remind us of the Zen tenet that the least atom is of cosmic importance, and the carving of a netsuke emphasize the debt — honorably acknowledged and nobly acquitted — which the Japanese owe to the older life of China.

The oldest remains of Chinese civilization which we know are bronzes and jades. They are vessels, coins, and implements of various kinds, which have lasted partly because of the durable material of which they are made, partly because since prehistoric times the Chinese have regarded them as precious. The Museum collection of bronzes carries us very far back into the life of the Chinese, and illustrates the beauty of the forms and designs which the Chinese so loved that they echoed and re-echoed them through succeeding ages of development. Together with such jades as the Museum possesses,— ceremonial implements, insignia of rank, precious objects for intimate use,— they indicate a great and established richness of life in ancient China.

Bronze and pottery seem to be the only productions of the minor arts in Korea that are worth while, and in both kinds the derivation seems distinctly traceable to China. Only in pottery did the Koreans apparently do anything remarkably distinctive; they produced a gray-green ware and a green-toned white, which show a high appreciation for a certain delicate beauty.

Of the minor arts of Japan wood and ivory carving, sword smithing, metal working, lacquering, and pottery making were developed to a high degree. In all of these the Japanese have excelled, though in no other directions have they gone so far in a way of their own as in the making of swords and sword furniture and in the use and adaptation of lacquer. The prescriptions of the feudal system, the gradual formalizing of social customs, the deliberate withdrawal from all distracting alien influences fostered such a development, with the result that the artists in metal and lacquer grew into an understanding of their media and a power of handling them within prescribed limits that produced works of surpassing quality. F. S. K.



Bronze Bell. Not later than the Tenth Century B.C.

Probably used in connection with sacrificial worship of Heaven.



Chinese Bronze I *Circa B. C. 800*



Chinese Bronze, Tsun
Circa B. C. 1000



Chinese Bronze, Tsioh
Circa B. C. 1000



Chinese Bronze Mirror (reverse side)

The design is an arrangement in concentric spaces about the large knob, of leaf-like ornaments, nipples, the seven divine figures, birds, fishes, and beasts. The casting is remarkable; it was probably done at the *shang-fang*, the imperial foundry, in the Han Dynasty (206 B C.–221 A. D.).

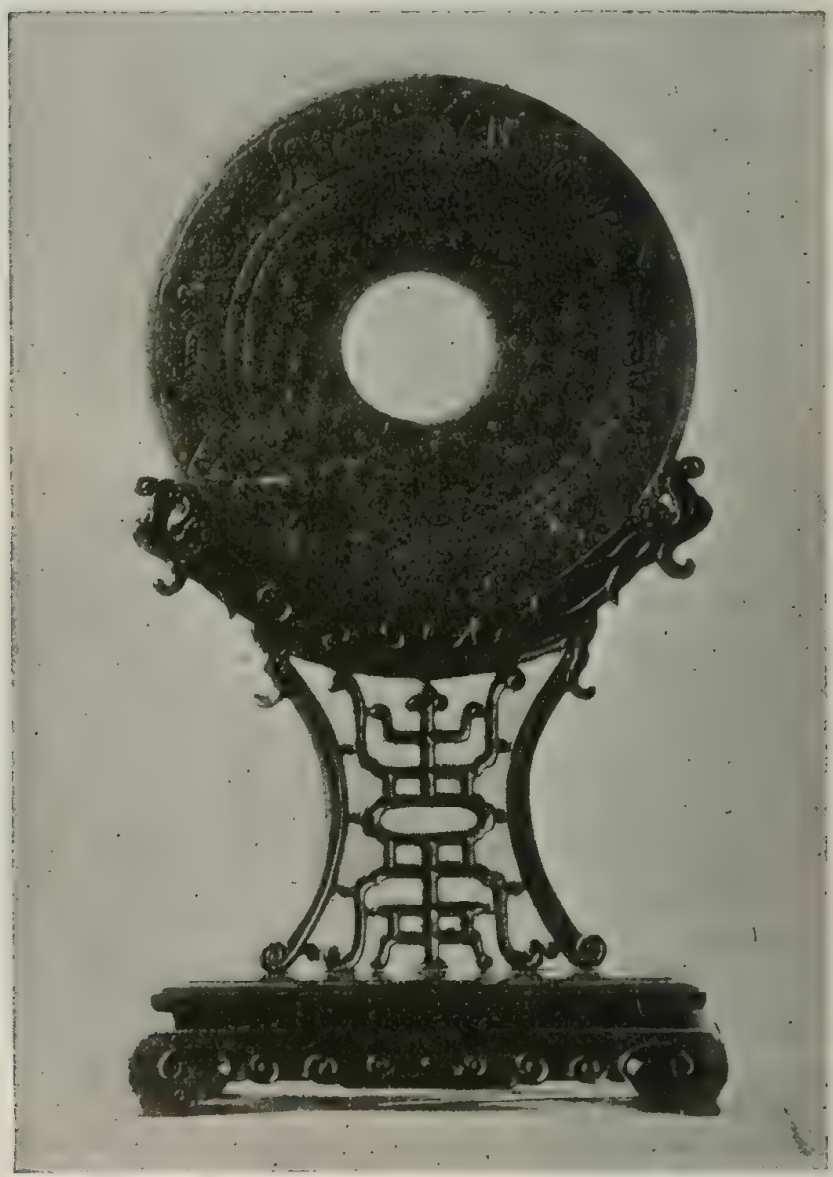


Chinese Bronze Hsi, with inscription giving date A. D. 171

T'ang Mirror. The large central design shows two phoenixes on clouds symmetrically placed, and two ornaments as settings for characters which read "one thousand autumns" and signify longevity. The border shows conventional clouds, lotus sprays, and four "jewels."



Bronze Mirror (reverse side)
Chinese, T'ang Dynasty



Chinese Jade Pi, an emblem of rank and symbol of heaven
Circa B. C. 200



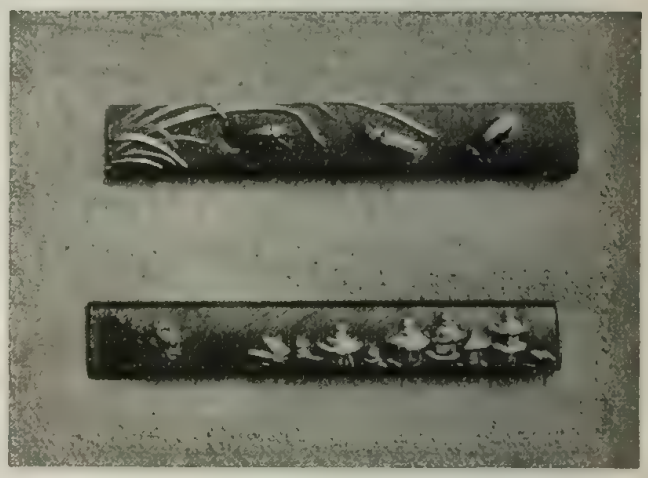
Mounting of Upper Blade, late Fujiwara Design (Tokugawa workmanship)
Mounting of Lower Blade, Tokugawa Design



Sword Guard (iron)
Miochin Style
Late Eighteenth Century



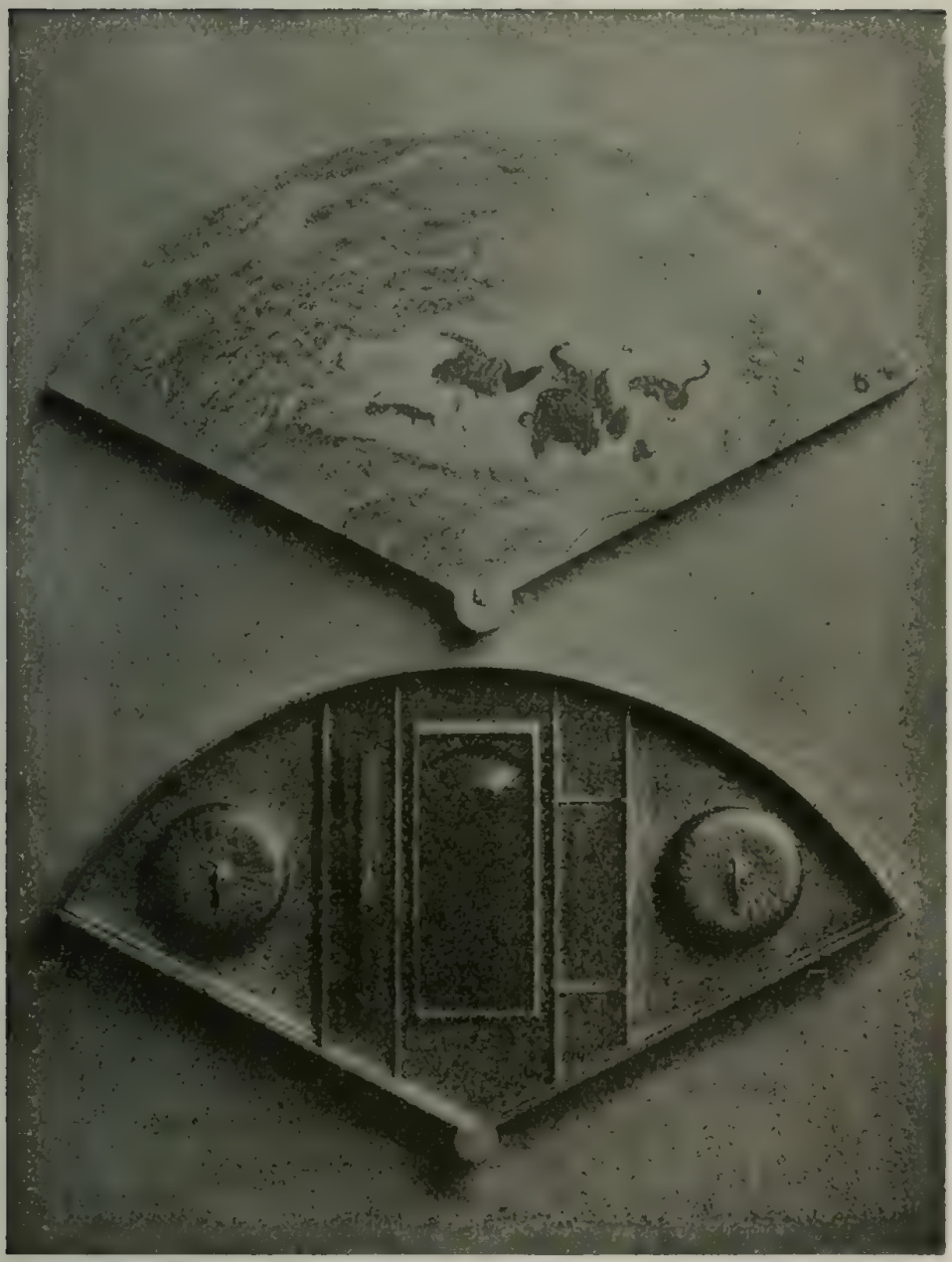
Sword Guard (iron)
Signed Myochin Muneyoshi



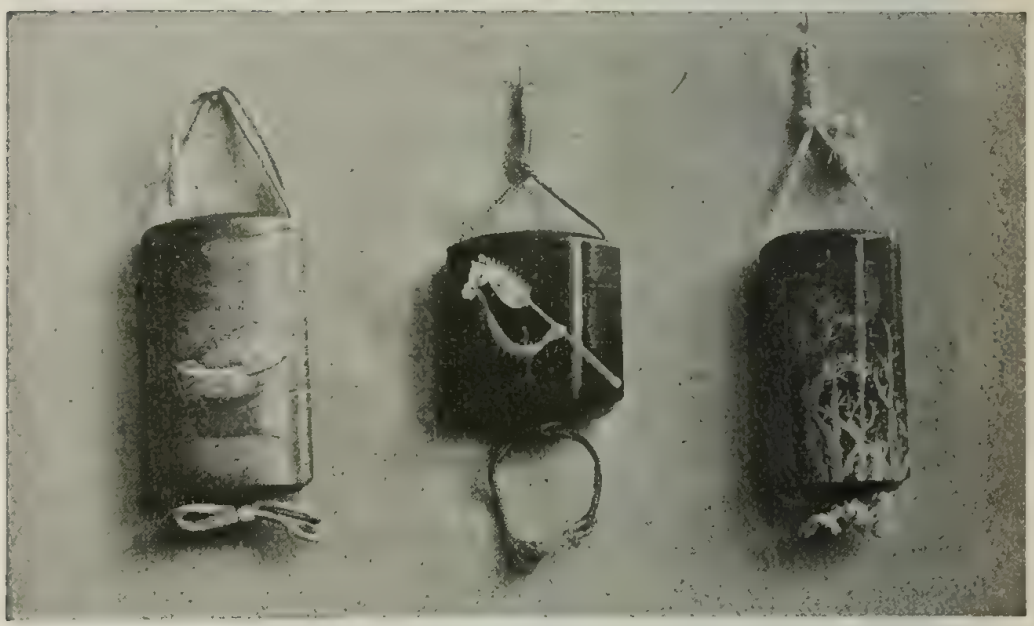
Japanese Sword Furniture, Kozuka Hilts

Design of fireflies and grasses in shakudō (a composition of gold and copper), copper, and gold, on iron, by Itsuriuken Miboku, a celebrated artist of the Nara School, 1695–1769.

Design of stone lanterns in silver, shibuichi (composition of silver and copper), and gold, on shakudō, by Atsuoki, who worked in Kyoto about 1840–1860. Ōtsuki school.



Japanese Gold Lacquer Ink-box in Shape of Fan
Probably by a Kyoto Artist ***Late Eighteenth Century***



Japanese Lacquer Inro (Medicine Boxes), to be worn suspended from the Girdle

Inro. Rice-boats floating on the water. Applied lead and mother-of-pearl. Signed Koma-Kwansai. Probably the second Kwansai, early nineteenth century.

Black lacquer, with porcelain toys applied. Signed "Haritsu, eighty-four years old," 1664–1747.

Crows in autumn forest. Signed Kajikawa. Probably the second Kajikawa, about the middle of the seventeenth century.



Chinese Pottery. Han Dynasty, 206 B. C,–220 A. D. Green glaze; on the cover are Hunting Scenes among Mountains

Chinese Pottery

Pottery may be identified as having a more or less porous body, opaque, and varying from soft friability to the hardness of porcelain. In China, as in many other countries, it was made before the dawn of history. The practice of glazing it, and thus rendering it impervious to water, dates in China as far back, probably, as the second century B. C. So far as we know, the first glaze used by Chinese potters was thin and green, and the clay invested with this glaze was generally reddish in color. During the following twelve centuries Chinese potters gradually refined the clay and

invented new glazes,— white, blue, and green, in various tones, black, and celadon,— until, in the Sung Dynasty, their wares reached great fineness and beauty of form and glaze.

From a time long before the use of glaze Chinese pottery has been decorated with designs modelled in low relief or incised in the clay. In the Sung Dynasty the potters began to use over-glaze decoration; but so far as extant examples may serve to guide us, the beauty of Chinese pottery remained, through this and the two succeeding dynasties, in the form, in the incised or modelled decoration, and in the glaze.



Chinese Pottery Vessel from a Grave
Six Dynasties



Horse, glazed Pottery, T'ang Dynasty



Chinese Pottery Jar, T'ang Dynasty

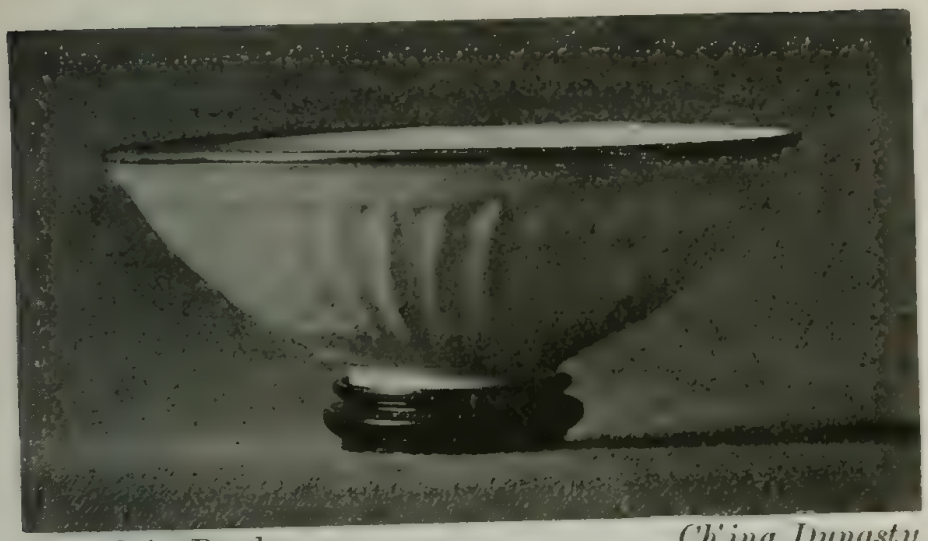
The jar on the previous page is an early example of pottery made for domestic, not burial, purposes. The beautiful incised decoration is distinctively T'ang. The potting and the glazing show the high degree of skill attained by Chinese potters a thousand years ago.



Camel, glazed Pottery, T'ang Dynasty

Figures of men and animals, and models of houses, utensils, and the like, have been buried with the Chinese dead apparently since early in the Han Dynasty, B. C. 206–A. D. 220. The horse and the camel illustrated are made of very soft white clay moulded in several parts, which were originally held together by slip and the glaze. They are fine examples of the best work of this kind from the T'ang Dynasty, 618–907 A. D.

F. S. K.



Porcelain Bowl *Ch'ing Dynasty*

Chinese Porcelain

Porcelain — the hard, translucent, thoroughly vitrified ware — was first made in China. For centuries its patterns and colors influenced the pottery of both Europe and Western Asia, but not until the eighteenth century was it successfully imitated in Europe. It is said that the first porcelain was produced in the effort of the potters to imitate the appearance of jade, which is so greatly admired by the Chinese. Many literary references testify to the beauty of the early porcelain, but few if any existing specimens go back further than the Ming Dynasty, 1368–1644. The history of Chinese porcelain is the history of the Imperial factory at Ching-tê-chên, rebuilt in 1369 by the founder of the Ming Dynasty. Its period of greatest splendor was within the reign of the Emperor K'ang Hsi, 1662–1722, when the earlier porcelain glazes and designs were reproduced and new ones invented. The brilliant colors and bold decoration of this period were refined and weakened within the following century, and in part supplanted by a naturalistic floral decoration with carefully finished details in over-glaze pigment and enamels. Since the eighteenth century the art of porcelain-making has lost its high distinction.

F. S. K.



Chinese Porcelain *Ming Dynasty, 1368–1662*

In the Museum collection may be found many examples of porcelain glazed in single colors, varieties of blue and white, pure white, porcelain with colors under the glaze, or with painting over the glaze; in all a body of rich material for the study of the art. A jar of the seventeenth century, illustrated on this page, shows a five-clawed imperial dragon rising from the waves into the clouds in pursuit of the flaming jewel of omnipotence. The design is in white with engraved details under the glaze, reserved against a ground of dark blue.



Chinese Porcelain Vase, Height 30 in.
K'ang Hsi Period (1662–1722)



Chinese Tapestry *About 1400 A. D.*

Fragment of a larger piece of the early Ming Dynasty.

The Morse Collection of Japanese Pottery

VARIOUS periods are recognized in the development of pottery in Japan. The prehistoric pottery exhumed in various parts of the empire is found in the shell heaps scattered along the shores from Yezo in the north to Higo in the extreme south. The pottery is usually in fragments, entire vessels being rare. It is hand-made, decoration either cord marked or incised with curious variations in form in different localities. As the Ainu occupied the entire land before the Japanese, it was naturally supposed that this early pottery was made by the Ainu, though there is no historic evidence that the Ainu ever made pottery. An art of this kind once acquired is never lost by a savage people. (Examples of this prehistoric pottery may be found on the two lower shelves in Case II.)

Next comes the early historic pottery, lathe-turned, unglazed and identical in form and purpose with Korean pottery of the same period. This pottery consists of mortuary vessels and is found in dolmens and mounds. It has an age of from twelve to fifteen hundred years.

The first definite history of the potter's art in Japan begins with the work of Toshiro in Seto in the thirteenth century, though fragments of green-glazed pottery have been dug up in Omi to which a famous expert ascribed an age of nine hundred years. In the ancient storehouse at Nara a soft green-glazed pottery is preserved which is known to be a thousand years old. This, however, is probably Chinese.

The formal ceremonies associated with the drinking of powdered tea exerted a lasting influence on the potter's art and gave it that reserve and simplicity which is so characteristic of Japanese pottery.

The collection of Japanese Pottery is exhibited in the room at the left of the entrance to the Museum. Each case is numbered to facilitate reference to the plate in the

catalogue where the objects are described. The table with the catalogue may be rolled from case to case for purposes of study. In this collection is brought together the work of nearly every potter in Japan up to within thirty years, and the objects are arranged by provinces.

If one will recall the pottery of the Baltic provinces he will remember that little or no distinction is seen in the work, each potter copying the forms and rude decorations of the others. The Black Forest potters, covering a wide area, again show nothing distinctive in their work. In Japan, on the contrary, a local pride prompted the potter, the lacquerer, and other artisans to produce something original either in form or decoration, so that the provinces are distinctive, and the names of the provinces are often used in a generic way in designating the pottery, such as Satsuma, Bizen, Izumo, Kaga, Awaji, etc. After the provinces were brought together under a strong central government in 1868, provincial feeling still survived, and each province prided itself on special products, such as pottery, lacquer, textile fabrics, and the like. The strongly marked differences between the dominant pottery of certain provinces may be seen by comparing the following cases: Hizen, 3, 4; Bizen, 5; Higo, 8; Nagato, 10; and many others.

The Japanese potter derived certain methods of technique from the Koreans, and for this reason a small collection of Korean pottery has been brought together in Case I. The objects range in age from a thousand years and over to the present time. In Case 2 is a collection of early historic and prehistoric pottery of Japan.

The casual visitor may enjoy the collection by simply noticing the remarkable qualities of glaze, the curious motives of design, the variety of form, and, above all, the reserve and sobriety shown in the decorative treatment.

For sources of information, the work of amateur potters, motives of decoration, Korean influences, uses of objects and other details, reference must be made to the illustrated catalogue of the collection published in 1901.



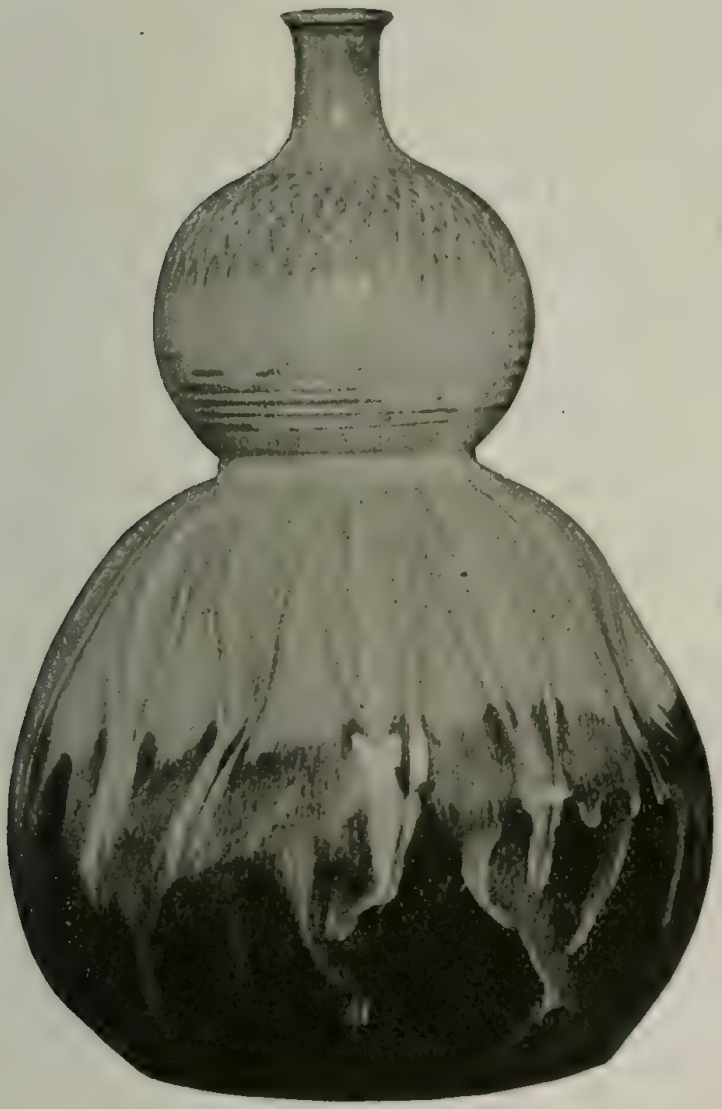
Pottery of the Province of Sanuki
Morse Collection, Case 19



Koda Pottery, Province of Higo

A fine example of Koda pottery. The glaze is gray; the design incised and filled with white clay. Height, 5 inches.

Morse Collection. Case 8.



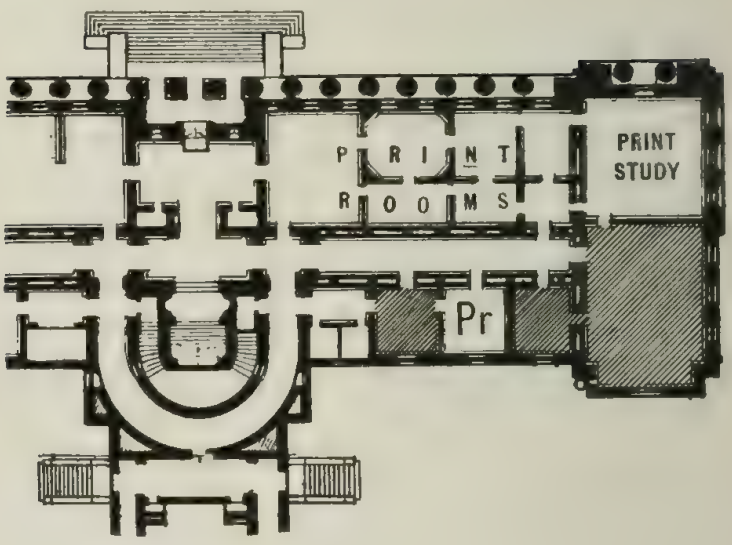
Bottle Takatori Pottery, Province of Chikuzen

A good example of the freedom of the Japanese potter. A leaf design slashed in long strokes. The sides are indented for convenience of handling. Height, 12 inches.

Morse Collection. Case 18.

COLLECTION OF PRINTS

(Fenway Entrance)



(From the Huntington Avenue Building)

GROUND FLOOR

Pr indicates the office of the Department



From the Series, "The Miseries of War"
Jacques Callot, 1592–1635

The resources of the collection of prints are difficult to illustrate, since half-tone reproductions, while presenting an apparent facsimile, fail to render the subtler qualities which constitute the charm and the value of prints. The illustrations are given merely to suggest a few of the numerous spheres of interest available.

The collection was begun in 1872 by the gift of one print. To-day it holds a leading place among print collections in this country. The volume of material necessary to the usefulness of a collection of this kind forms an obstacle to its winning wide popular favor. Only a small fraction of the eighty thousand prints (approximately) which form the collection can be shown at any one time in the exhibition rooms. The visitor to the galleries is not aware of the great mass of material in the Print Rooms, ready to provide pleasure and information.

A few words concerning the range of the collection will not be amiss. If one desires to hark back to early days of engraving, there is virile Mantegna sketching on copper his strong figures, instinct with dignified grandeur. Earlier yet are the great series of Sibyls and Prophets and the famous Tarocchi, while the goldsmith's niello impressions offer some early experiments in printing from metal plates. The Museum is fortunate in possessing a number of these early prints. Turning to northern art, one visitor may

prefer the spring-like purity of Schongauer's engravings, or he may respond to the power of Dürer's expressive, forcible conceptions. The vigorous message of early German woodcuts may afford pleasure to some, while others will prefer the bold, broad treatment of Italian chiaroscuro, suggesting by graded tones the varied effects of the painter's work. Raphael's genius may be approached through the medium of his faithful engraver, Marcantonio. The realism of seventeenth century art in the Netherlands offers an immense field in etching. Besides the Flemish engravings of Bolswert, Pontius, and others of the Rubens school, there are the portraits in Van Dyck's famous "Iconography," there are Cornel Visscher's forceful likenesses and Delff's plates, the Dutch peasant scenes of Ostade, the cattle pieces of Paul Potter, de Laer, Berghem, Dujardin, the landscapes of Ruysdael and Waterloo, and, above all, the masterly plates of Rembrandt, whose wonderful, versatile genius cannot fail to awaken a deepening interest. A large collection of Rembrandt's drawings in excellent reproduction helps to bring out the unique powers of the great Dutch master. In France portrait engraving reaches its highest perfection with Morin, Nanteuil, Edelinck, and the Drevet. From these beautiful plates one may turn with interest to the English school of mezzotint engravers, to the portrait work of Green, McArdell, Smith, Ward, Watson, Reynolds, to the plates of Earlom or the stipples of Bartolozzi. Constable's realistic landscapes are interpreted by the mezzotints of Lucas. Again a different mood will be met by Canaletto's breezy Italian landscape etchings.

An unfailing source of delight is always open to the amateur of landscape art in the wonderful plates of Turner's Liber Studiorum, England and Wales, and other series. The beauty of the French metropolis inspires Méryon's series of Paris etchings, and Whistler in his Thames set has recorded the poetry of a traffic-laden river. Then there are Haden and Lalanne, Klinger and

Buhot, there are Gaillard's exquisite portraits, there are the lithographs of Delacroix, and of that excellent, indefatigable cartoonist, Daumier. It would be useless to attempt an enumeration of all the names which throng up in the nineteenth century. Every epoch of art in the last five centuries has left its impress on the graphic arts, and this whole development can be followed pretty closely by means of the prints in the collection.

The collection of American prints, though rather deficient in examples of early work, offers abundant material for the study of the nineteenth century.

The Print Department is also the repository for the collection of drawings (pages 366–368).



Le Pont Neuf *Etching by Charles Méryon, 1821–1868*



The Four Riders of the Apocalypse
Woodcut by Albrecht Dürer, 1471–1528

Dürer is the greatest painter-engraver of the sixteenth century. His art, largely allusive, filled with thought, demands thought on the part of the beholder. Although able to express beauty, he generally sets it aside for expressiveness, action, power. Standing on the threshold of modern times, Dürer links the dark ages with our own. Obscure though his art may be at times, it always proves stimulating.



Madonna and Child

Engraving by Andrea Mantegna, 1431–1506

Early Italian engraving will be truly appreciated only if it be looked at as a form of sketching. The Italian artist made use of the graphic arts to reproduce his drawings for the benefit of pupils or fellow-artists. Thus early engraving just like drawing helps to reflect the glory and perfection of Renaissance art. Andrea Mantegna is the greatest Italian painter-engraver of the fifteenth century; the severe grandeur of his art influenced early engraving throughout northern Italy.



Diogenes Chiaroscuro by Ugo da Carpi, 1480(?)–1523(?)

The eagerness of the public for color prompted efforts, since the early days of printing, to introduce a coloristic charm into printed pictures. By means of several wood-blocks, printed over each other, one for each tone, the white paper giving the high lights, an effect similar to grisaille was obtained. These "chiaroscuro" prints found favor chiefly in sixteenth-century Italy.



Blind Tobit *Etching by Rembrandt, 1606–1669*

Amidst the vast number of famous Dutch artists stands the mighty personality of Rembrandt. Be his medium the brush, the pen, or the etching needle, he infuses into his art the vital, compelling force of the thought which animates him. He masters the secrets of nature by incessant study and keen observation. One of many examples of his powers is this groping figure of Tobit. Could blindness be more eloquently expressed?



Portrait of Pompone de Bellièvre
Engraving by Robert Nanteuil, 1623 (?)–1678

French engraving is seen to best advantage in the work of seventeenth-century engravers. Among them none quite equals the excellence of Robert Nanteuil. In his plates the last word of technical perfection is spoken, yet the engraver's refined taste keeps technique subservient to the message of his art.



Mary, Duchess of Ancaster
Mezzotint Engraving by James Watson (1740–1790?)
After Sir Joshua Reynolds

Mezzotint was introduced into England shortly after its invention. Little used at first, it came into general favor in the eighteenth century. Its delicate blendings and rich, soft shadows made it the ideal medium for rendering the works of the great English portrait painters.



Inverary Pier, Loch Fyne, Morning
J. M. W. Turner, 1775–1851

Turner will always stand in the forefront among landscape engravers. His broad outlook upon nature is happily wedded to an intimate knowledge of the world, born of incessant keen observation. In hundreds of masterly compositions he speaks to us of nature with irresistible eloquence. The "Liber Studiorum" reveals his command of the graphic arts. Several plates of this splendid series, the one shown above for example, are his own throughout. When he left the mezzotinting to others, he usually etched the outline himself, provided a wash-drawing to guide the engraver, and closely watched the progress of the plate. He carries us to the quiet dreamy seashore in the gloaming, or to the storm-swept cliffs of the Yorkshire coast. We watch with him the lowering skies over Hind Head Hill and the thundercloud on Ben Arthur. We see the vine-clad plains of southern France and the glaciers and peaks of Switzerland, only to return to the woodland scenes of the Aesacus or the Jason, and to the silent peace of lovely Raglan Castle.



Cotton Mather *Peter Pelham, 1684(?)–1751*

The soil of New England was not hospitable to the fine arts in early days; only portraiture was viewed without disapproval. At a time when English mezzotint developed its rich resources in portrait work, an English engraver of merit, Peter Pelham, came to try his fortunes in this country. We owe him a number of portraits, chiefly clergymen, among them the above Mather portrait. The revolutionary period boasts of Charles Willson Peale, by far the most gifted of early American engravers. After the revolution came Edwin, Durand, Sartain, Cheney; in the late nineteenth century wood engravers carried their technique to peerless excellence, and etching flourished for a brief period. All these changing phases may be followed in the Museum collection.

Books recommended for the study of Prints.— A. M. Hind. *A Short History of Engraving and Etching*, Boston, 1908; Paul Kristeller, *Kupferstich und Holzschnitt in vier Jahrhunderten*, Berlin, 1905; Emil H. Richter, *Prints, their Technique and History*, Boston, 1914.



Creation of Eve *Colored Drawing by William Blake, 1757-1827*

William Blake is an isolated figure in art. A mystic, living among visions, which he attempts to interpret in his art. His powerful conceptions with their exquisite coloring and their peculiarities of form carry one away from the realities of life. Eve takes shape at the Creator's bidding,



Adam and Eve and the Angel Raphael
Colored Drawing by William Blake, 1757–1827

amid quiet, low shadings of gray and green. Again a nacreous glow of colors pervades the seated figure of Raphael. The Museum owns a number of these masterly drawings.



The Gleaners *Drawing by J. F. Millet, 1814–1875*

The life and toil of the peasant forms the dominant theme of Millet's art. His genius for terse expressiveness is revealed in a score of sketches in the collection.

Besides the Blake drawings and the sketches of Millet, the Museum owns a number of drawings in charcoal by William Morris Hunt, and a miscellaneous assemblage of sketches by various artists, among them some examples of the art of Tiepolo (see reproduction below). This small collection of the artist's actual work is supplemented by numbers of excellent reproductions of the masterly drawings of Rembrandt, Dürer, and other famous artists, found in the great collections of Europe. Reproductions of Menzel's works and colored reproductions of sketches by Degas and Renouard are frequently consulted by visitors.



Faun's Head *Drawing by G. B. Tiepolo, 1696–1770*

LIBRARY

AND

COLLECTION OF PHOTOGRAPHS

LIBRARY

NOT until 1879, three years after the opening of the Museum in Copley Square, was a room equipped to serve the specific purposes of the Library, but the establishment of a special Library was mentioned in the statement of the objects of the Museum issued by the Trustees upon their incorporation in 1870, and the contribution of one thousand dollars offered in 1875 for the purchase of books was the earliest gift of money to the Museum for any other than its general purposes.

The Library now possesses approximately twenty-five thousand books and pamphlets, including the Alfred Greenough collection (chiefly books on architecture). It aims to possess the most authoritative information on fine and on applied art, and to serve any individual working in those fields. The collection includes museum catalogues, catalogues of private collections, biographies of artists, monographs on different branches of art, and large and expensive volumes of reproductions. The Library also subscribes to the leading periodicals of art.

The collection of photographs is an important adjunct of the Library. It was started with ten volumes of "Roman photographs" given by George B. Emerson; these are recorded in the first annual report (1873) of the Committee on the Museum. The collection now contains about forty thousand photographs, representing American, European, Egyptian, Classical, Japanese, and Mohammedan Art.

The public is not allowed to take books from the Library, but teachers are permitted to borrow photographs for purposes of instruction on condition that they be returned within forty-eight hours.

The Library is open to any visitor to the Museum. The Librarian, or an assistant, is constantly present to give information to readers.

Free tickets of admission to the Museum are issued at the Director's discretion to special students whose course of investigation may be aided by work in the Library. Application should be made through the Librarian.

COLLECTIONS OF CASTS

COLLECTIONS OF CASTS

Greek and Roman Sculpture

ORIGINAL works of Greek sculpture in America are so few and often so fragmentary that the student of classical art must supplement his study of actual examples by the use of photographs and casts. As mechanical reproductions in the original size, casts give the composition, the proportions, and what has been called the dramatic character of Greek sculpture, and enable the student to learn something even of the technical procedure of the artist. In looking at them, however, it must be remembered that the final perfection of style in the work of great masters cannot be reproduced in plaster. The effect of this material in color, quality of surface, and response to light and shadow is very different from that of the original marble or bronze. The impression that the casts produce should be constantly corrected by reference to the collection of original ancient sculptures in the classical galleries.

The large court to the right of the central stairway is devoted chiefly to Greek sculpture of the archaic period and of the fifth and fourth centuries B. C. Near the entrance of this room are reproductions of works of early date illustrating the steady progress by which the art outgrew its primitive helplessness and, through direct study of nature and increasing mastery of materials and tools, prepared the way for the consummate achievement of the fifth century.

At this end of the room are also a few casts of sculptures of the so-called period of transition between archaic art and the free creation of the art of Pheidias. To this period belong some of the works of which casts are exhibited on the walls of the court: the west pedimental group from the Temple of Aphaia in Aegina and some

of the pedimental figures and metopes from the Temple of Zeus at Olympia. The sculpture of this time has a freshness and sincerity which more than atone for the limitations in its scope of representation.

The athletic ideal of the fifth century B. C. is embodied in the work of Myron, the sculptor of the famous Discobolos, and of Polycleitus of Argos, who attempted to establish a normal standard of proportions for the human figure. Casts representing the work of these artists are shown in the west end of the court.

The mingled elements of Athenian civilization found their plastic expression in the style of Pheidias. At the west end of the court are casts from a few statues of his school, while on the long pedestals at the sides of the rooms are reproductions of the pedimental groups of the Parthenon. Parts of the Parthenon frieze and a few of the metopes are arranged on the walls. The decoration of this temple was probably directed by Pheidias. It reflects the noblest civic and religious ideals of Greece.

The graceful motives and the refined technique of Praxiteles are shown in casts from works attributed to him and to his school. These are grouped at the southeast corner of the court. In the northeast corner are reproductions of statues attributed to Scopas, one of the most vigorous and original of the sculptors of the fourth century B. C. The last great sculptor of the athletic figure in Greece was Lysippus of Sicyon, whose celebrated Apoxyomenos is known to us through a Roman copy, of which a cast is exhibited here.

Because of their large size, casts of two important examples of late Greek sculpture are exhibited in the court: the Victory of Samothrace and a part of the frieze of the great altar at Pergamon. In front of the latter is placed a selection of the dramatic sculptures of the earlier Pergamene School.

A door on the south wall of the court leads into a

corridor on one of whose walls are casts from the frieze of the Temple of Apollo, near Phigaleia in Arcadia.

In the circular hall under the rotunda are casts from works of the Hellenistic and Roman periods, including the Aphrodite of Melos and the Laocoön group. A model of the Athenian Acropolis and of a corner of the Parthenon are also shown here.

Note.—For detailed information regarding the classical casts, the visitor is referred to the *Catalogue of Casts of Greek and Roman Sculpture* (Edward Robinson) describing the collection as installed in the old building. Students of classical archaeology may obtain permission to examine in the basement storerooms many casts which are not shown in the galleries.

Sculpture of the Italian Renaissance

In the collection of casts from sculpture of the Italian Renaissance, the chief sculptors of that period are all represented, some of them by their most famous works. The two figures of horsemen — the smaller, of Gattamelata, by Donatello (1452), and the larger, of Colleoni, by Verrocchio (1496) — are regarded as the foremost equestrian statues of the world. Niccolo Pisano's octagonal pulpit in Siena Cathedral was commissioned in the year of Dante's birth (1265), and for the first time embodied the imagery of the Catholic faith in forms of classical purity and beauty. Jacopo della Quercia, the most noted of the sculptors of Siena, is represented by the recumbent effigy of Ilaria del Carretto (d. 1405). The emphatic composition of this figure and the poetical impressiveness of the marble effigy by a living artist across the room exemplify two widely different conceptions of the art of sculpture. The great portal on the south wall reproduces the eastern doors of the Baptistery at Florence (1452), by Lorenzo Ghiberti — fit to be the gates of Paradise, as Michel Angelo said. Ten typical scenes from Old Testament history fill the ten panels, and the heads and statuettes that surround them and the garland that frames them are no less interesting as sculpture. Of Donatello, the sculptor of greatest power in Italy before Michel Angelo, the collection contains, beside the Gattamelata and reliefs, two well-known statues — the St. George (1416), a young man-at-arms impatient for the battle, and the David (1430), the earliest nude statue of modern times. On the north wall are placed reproductions of the famous reliefs of Singing and Dancing Youths, carved by Luca della Robbia in 1437

for the organ loft of Florence Cathedral, and now preserved in the Cathedral Museum. Reproductions of two lunettes in glazed terra-cotta by his nephew, Andrea della Robbia, hang above, one imaging the meeting of St. Francis and St. Dominic, the other the Annunciation of the Virgin. The collection includes a number of reliefs, busts, and statues from the memorable group of sculptors who were the contemporaries of the Robbia in Florence: Mino da Fiesole, Desiderio da Settignano, Verrocchio, Rossellino, and others. The reproductions of Michel Angelo's works include three of his greatest achievements: the statue of Moses from the tomb of Julius II (ordered 1505), and the figures of the Dukes Lorenzo and Giuliano de' Medici, and of Night, Day, Evening, and Dawn from the tombs of the Dukes (1521–1534) in the Medici Chapel.

NOTE.— For further information in regard to the sculptures which this collection of casts reproduces, the visitor is referred to the *Manual of Italian Renaissance Sculpture* (Benjamin Ives Gilman), published by the Museum.

NOTES ON CHINESE CHRONOLOGY

[1] Including the Minor Han (221–265), Wei (220–265), and Wu (229–265).

[2] Six dynasties is a loose term. As dated here it covers the Western Ch'in (265–317), Eastern Ch'in (317–420), the division into North and South (420–589: under the Sung, 420–479; Ch'i, 479–502; Liang, 502–557; Ch'ên, 557–589; Northern Wei, 386–535; Western Wei, 535–557; Eastern Wei, 534–550; Northern Ch'i, 550–589; Northern Chou, 557–589), and Sui (589–618) dynasties.

[3] Including the Posterior Liang, Posterior T'ang, Posterior Ch'in, Posterior Han, and Posterior Chou, with which, and with the Sung and Southern Sung, the Liao (907–1125), Western Liao (1125–1168), and Ch'in (1115–1260) dynasties were contemporary.

SYNOPSIS OF THE HISTORY OF ART

(AS REPRESENTED IN THE MUSEUM COLLECTIONS)

WESTERN				*EASTERN*	
EUROPE	THE LEVANT			CHINA	JAPAN
	Predynastic		B. C. 3000	(Dynasties)	
	Old Empire Middle Emp. New Empire		2000	Shang, 1766–1122	
Prehistoric 3000–1000 (Minoan)				Chou, 1122–255	Beginning of Imperial rule 660
			1100	Lao Tzŭ, born 604 Confucius, 551–479	
Greece: Archaic 1000–500	Egypt	(Assyria)	500		
Classical 500–300					
Hellenistic 300–100		Greek, Roman, and Byzantine (Coptic) periods, 332 B. C.–638 A. D.		Ch'in, 255–206	
				Han, 206–A. D. 25	
Græco-Roman 100 B. C.–200 A. D.			0	Later Han, 25–221 Buddhism 67	
				Three Kingdoms[1] 221–265	
Early Christian				Six Dynasties[2] 265–618	Confucianism, 285
—ATTILA, 451—					
			500	T'ang, 618–907	
				Five Dynasties,[3] 907–960	
				Sung, 960–1127	Buddhism, 538; Suiko, 552–644; Hakuho, 645–709; Tempyo, 710–793; Jogan, 794–899; Fujiwara, 900–1189, periods
Byzantine	Dark Ages of Europe	Arabian Saracenic, or Islamic	1000		
Romanesque 800–1200			1100	Southern Sung, 1127–1280	Decline of Imperial rule 1150 Kamakura Shogunate 1190–1337
			1200	—GENGHIS KHAN, 1206—	
Gothic 1200–1400			1300	Yüan 1280–1368	Ashikaga Shogunate 1338–1582
			1400	Ming 1368–1644	
Early Renaissance 1400–1500		Persian	1500		Momoyama period 1583–1602
High Renaissance 1500–1600			1600	Ch'ing 1644–1912	Tokugawa Shogunate 1603–1867
			1700		
Late Renaissance 1600–1800			1800		
					Full restoration of Imperial rule, 1868
Modern			1900 A. D.	Republic from 1912	Meiji, 1868–1911 Taisei, from 1912

THE MUSEUM AND ITS HISTORY



MUSEUM OF FINE ARTS, BOSTON

INCORPORATED FEBRUARY 4, 1870

THE Museum is a permanent public exhibition of original works of the art of Egypt, Greece, Rome, the Orient, and modern Europe and America, supplemented by reproductions of others. It is supported wholly by private gifts and managed by a Board of Trustees including representatives of Harvard University, the Boston Athenaeum, the Massachusetts Institute of Technology, the City and the State, acting through a numerous staff and with the coöperation of visiting and advisory committees of citizens. Visitors, about 250,000 annually.

A public museum of art offers the whole people an unfailing source of delight and improvement. The preservation, enrichment, and interpretation of museum collections demand liberal financial support. They must be shown under secure and honorable conditions. Unless by gift, they can be increased only through the expenditure of large sums in purchase or exploration. Their care and exposition demand a staff of specialists. In the measure of its power of wise outlay a museum can both widen and deepen its beneficent influence.

The legal title is "Museum of Fine Arts." Names of givers are permanently attached to objects purchased with their gifts.

TRUSTEES OF THE MUSEUM

Named in Act of Incorporation, Feb. 4, 1870, *or since Elected*

CHARLES WILLIAM ELIOT Feb. 4, 1870
DENMAN WALDO ROSS Jan. 17, 1895
JOHN CHIPMAN GRAY Feb. 13, 1896
HENRY SARGENT HUNNEWELL Jan. 19, 1899
CHARLES SPRAGUE SARGENT Jan. 18, 1900
FRANCIS LEE HIGGINSON Jan. 18, 1900
MORRIS GRAY Jan. 16, 1902
EDWARD WALDO FORBES April 28, 1903
A. SHUMAN Jan. 17, 1907
THOMAS ALLEN April 15, 1909
THEODORE NELSON VAIL Jan. 19, 1911
GEORGE ROBERT WHITE Jan. 19, 1911
ALEXANDER COCHRANE Jan. 16, 1913
AUGUSTUS HEMENWAY Jan. 16, 1913
WILLIAM CROWNINSHIELD ENDICOTT, Jan. 21, 1915

Appointed by Harvard College

WILLIAM STURGIS BIGELOW, 1891
JOHN TEMPLEMAN COOLIDGE, 1902
ROBERT BACON, 1912

Appointed by the Boston Athenaeum

JOSEPH RANDOLPH COOLIDGE, JR., 1899
ALEXANDER WADSWORTH LONGFELLOW, 1904
HOLKER ABBOTT, 1909

Appointed by the Massachusetts Institute of Technology

RICHARD COCKBURN MACLAURIN, 1909
EDWARD JACKSON HOLMES, 1910
ROBERT SWAIN PEABODY, 1912

Ex Officio

JAMES MICHAEL CURLEY, *Mayor of Boston*, 1914
JOSIAH HENRY BENTON, *President of the Trustees of the Public Library*, 1908
FRANKLIN BENJAMIN DYER, *Superintendent of Public Schools*, 1912
DAVID SNEDDEN, *Commissioner of Education*, 1909
ABBOTT LAWRENCE LOWELL, *Trustee of the Lowell Institute*, 1900

OFFICERS AND COMMITTEES FOR 1915

MORRIS GRAY, *President*
FRANCIS LEE HIGGINSON, *Treasurer*
ARTHUR FAIRBANKS, *Director*
BENJAMIN IVES GILMAN, *Secretary of the Museum*
FRANK HERBERT DAMON, *Assistant Treasurer*

STANDING COMMITTEES

Committee on the Museum

THE DIRECTOR, *Ex Officio, Chairman*
THE PRESIDENT, *Ex Officio*
THE TREASURER, *Ex Officio*
HOLKER ABBOTT
WILLIAM STURGIS BIGELOW
ALEXANDER COCHRANE
JOHN TEMPLEMAN COOLIDGE
DENMAN WALDO ROSS
GEORGE ROBERT WHITE

Committee on the School of the Museum of Fine Arts

THE PRESIDENT, *Ex Officio* THE DIRECTOR, *Ex Officio*
THOMAS ALLEN

Finance Committee

THE PRESIDENT, *Ex Officio* ALEXANDER COCHRANE
THE TREASURER, *Ex Officio* JOHN CHIPMAN GRAY
GEORGE ROBERT WHITE

VISITING COMMITTEES

Administration

ARTHUR FREDERIC ESTABROOK, *Chairman*
ABBOTT LAWRENCE LOWELL
WALLACE LINCOLN PIERCE
A. SHUMAN
FRANK G. WEBSTER
Mrs. ROGER WOLCOTT

Classical Art

JOSEPH RANDOLPH COOLIDGE, Jr., *Chairman*
Mrs. WALTER SCOTT FITZ
EDWARD WALDO FORBES
WILLIAM AMORY GARDNER
JOHN MUNRO LONGYEAR
Mrs. FRANCIS CABOT LOWELL
BELA LYON PRATT

Prints

GEORGE PEABODY GARDNER, *Chairman*
GORDON ABBOTT
Miss KATHERINE BULLARD
WILLIAM MAURICE BULLIVANT
ALLEN CURTIS
CHARLES PELHAM CURTIS
HORATIO GREENOUGH CURTIS
PAUL JOSEPH SACHS
CHARLES COBB WALKER
FELIX M. WARBURG

Egyptian Art

AUGUSTUS HEMENWAY, *Chairman*
Miss MARY SHREVE AMES
FRANCIS WRIGHT FABYAN
Miss HELEN C. FRICK
DAVID GORDON LYON
JOSEPH LINDON SMITH

Chinese and Japanese Art

EDWARD JACKSON HOLMES, *Chairman*
Dr. WILLIAM STURGIS BIGELOW
RALPH ADAMS CRAM
Mrs. ERNEST BLANEY DANE
Mrs. FRANCIS LEE HIGGINSON, Jr.
WILLIAM STUART SPAULDING
Mrs. WASHINGTON B. THOMAS
Mrs. GEORGE TYSON
BAYARD WARREN
Mrs. CHARLES GODDARD WELD
JAMES HAUGHTON WOODS

Western Art : Paintings

THOMAS ALLEN, *Chairman*
HOLKER ABBOTT
ALEXANDER COCHRANE
ROBERT JACOB EDWARDS
Mrs. ROBERT DAWSON EVANS
Mrs. WALTER SCOTT FITZ
DESMOND FITZGERALD
EBEN DYER JORDAN
EDMUND CHARLES TARBELL
GEORGE ROBERT WHITE

Western Art : Textiles

Dr. DENMAN WALDO ROSS, *Chairman*
Miss FRANCES GREELY CURTIS
Dr. JOHN WHEELOCK ELLIOT
Mrs. BAYARD THAYER
CHARLES JEPTHA HILL WOODBURY

Western Art : other Collections

JOHN TEMPLEMAN COOLIDGE, *Chairman*
Mrs. GEORGE RUSSELL AGASSIZ
FRANCIS HILL BIGELOW
WILLIAM CROWNINSHIELD ENDICOTT
Mrs. ROBERT FREDERICK HERRICK
Mrs. MAYNARD LADD
JOHN ENDICOTT PEABODY
DUDLEY LEAVITT PICKMAN
HENRY DAVIS SLEEPER
CHARLES HITCHCOCK TYLER

Library

CHARLES KNOWLES BOLTON, *Chairman*
HOLKER ABBOTT
Mrs. HENRY DENISON BURNHAM
CHARLES KIMBALL CUMMINGS
Mrs. CHARLES PELHAM CURTIS, Jr.
ALEXANDER WADSWORTH LONGFELLOW
EDWARD PERCIVAL MERRITT
Mrs. HORATIO NELSON SLATER
Miss HARRIET SMITH TOLMAN

The President is *ex officio* a member of all the Visiting Committees.

ADVISORY COMMITTEE ON EDUCATION

CHARLES WILLIAM ELIOT, *Chairman*
Mrs. RICHARD CLARKE CABOT
Rev. ARTHUR THEODORE CONNOLLY
JOSEPH RANDOLPH COOLIDGE, Jr.
THEODORE MILTON DILLAWAY
FRANKLIN BENJAMIN DYER
ARTHUR FAIRBANKS
MORRIS GRAY
Mrs. HORATIO APPLETON LAMB
Miss FANNY PEABODY MASON
Mrs. ROBERT SHAW RUSSELL
Miss ANNA DIXWELL SLOCUM
HERBERT LANGFORD WARREN
Mrs. CHARLES EDWARD WHITMORE
The SECRETARY OF THE MUSEUM, *Ex Officio, Secretary*

THE STAFF OF THE MUSEUM

DIRECTOR — Arthur Fairbanks
SECRETARY OF THE MUSEUM — Benjamin Ives Gilman
ASSISTANT DIRECTOR — Morris Carter
REGISTRAR — Hanford Lyman Story
BURSAR — William Stinson George
SUPERVISOR OF EDUCATIONAL WORK — Huger Elliott

Department of Prints

CURATOR — FitzRoy Carrington
ASSOCIATE CURATOR — Emil Heinrich Richter

Department of Classical Art

CURATOR — Lacey Davis Caskey

Department of Chinese and Japanese Art

ASSISTANT CURATOR IN CHARGE — John Ellerton Lodge
KEEPER OF JAPANESE POTTERY — Edward Sylvester Morse
KEEPERS IN THE DEPARTMENT — Francis Gardner Curtis, Francis Stewart Kershaw, Kojiro Tomita
ASSISTANT — Harold Irving Thompson

Department of Egyptian Art

CURATOR — George Andrew Reisner
ASSOCIATE OF THE DEPARTMENT — Dows Dunham

Department of Paintings

KEEPER — John Briggs Potter

Department of Western Art

HONORARY CURATOR — Frank Gair Macomber
ASSISTANT IN CHARGE OF TEXTILES — Miss Sarah Gore Flint
ASSISTANT IN CHARGE OF OTHER COLLECTIONS — Miss Florence Virginia Paull
ASSOCIATE OF THE DEPARTMENT — Hervey Edward Wetzel

Library

LIBRARIAN — Foster Stearns
ASSISTANT LIBRARIAN — Miss Martha Fenderson
ASSISTANT IN CHARGE OF PHOTOGRAPHS — Miss Frances Ellis Turner

Registry of Local Art

REGISTRAR — Benjamin Ives Gilman

Building and Grounds

SUPERINTENDENT — William Wallace MacLean

SUBSCRIPTIONS TO THE MUSEUM

Annual Tickets admitting four persons (transferable) are issued to Annual Subscribers of $10 and upwards. Subscribers are also entitled to receive, free by post, copies of the Report of the Museum, issued yearly, and the Bulletin, which appears bi-monthly. Cheques should be made payable to the Museum of Fine Arts and addressed to the Museum.

PUBLICATIONS OF THE MUSEUM

Apply at the office at the entrance of the Museum, or by mail to the Secretary of the Museum.

Bulletin. Published bi-monthly at 50 cents per year post-paid; single copies, 10 cents. Past numbers, 20 cents each; past volumes, $1.00 each. Vols. I–IX (1911), in part out of print.

Annual Report. Published in March. Sent free on application.

	By Mail	At the Museum
Handbook of the Museum, about 400 pp., with over 300 illustrations. In paper	$0.60	$0.50
In cloth	.85	.75
Separate sections on Egyptian Art; Classical Art,	.20	.15

DEPARTMENT OF PRINTS

The Print Collector's Quarterly, FitzRoy Carrington, Editor. Published for the Museum by Houghton Mifflin Company, in February, April, October, and December. Subscription price, $2.00 a year; single copies, 50 cents. Subscriptions may be addressed to the Company either at 4 Park Street, Boston, or at 14 East Fortieth Street, New York.

Print Collector's Booklets:

The Men of 1830.
The Art and Etchings of Jean François Millet.
Le Père Corot.
Charles François Daubigny, Painter and Etcher.
Charles Jacque (1813–1894).
By Robert J. Wickenden.
Maxime Lalanne.
By William Aspenwall Bradley.

Each booklet, in paper	.25	.20
The set in a case	1.10	1.00

	By Mail	At the Museum
Exhibitions of Book-Plates and Super-Libros (1898). Chas. Dexter Allen	$1.10	$1.00
Exhibition of Turner's Liber Studiorum (1904). Francis Bullard	1.10	1.00
Exhibition of Early Engraving in America: December 12, 1904, to February 5, 1905 . .	1.10	1.00
In boards on hand-made paper	2.10	2.00
Exhibition of Whistler Etchings	.20	.15
Also		
Catalogue of the Engraved and Lithographed Work of John Cheney and Seth Wells Cheney (1891). S. R. Koehler	2.65	2.50
Exhibition of the Etched Work of Rembrandt (1887). S. R. Koehler	1.10	1.00
Exhibition of the Work of the Women Etchers of America (1887). S. R. Koehler	.60	.50
Exhibition of Albert Dürer's Engravings, Etchings, and Dry Points (1888). S. R. Koehler,	1.10	1.00
Exhibition of Etchings, Dry Points, and Mezzotints of Francis Seymour Haden (1896). S. R. Koehler	1.10	1.00

Department of Classical Art

Catalogue of Casts of Greek and Roman Sculpture, Edward Robinson:		
With supplements	$0.65	$0.50

The Catalogue describes the collection as shown in the old Museum. The more important examples are now installed in the East Court and adjacent rooms.

Department of Chinese and Japanese Art

Catalogue of the Morse Collection of Japanese Pottery. Professor E. S. Morse		$20.00
Large paper edition		50.00
(This Catalogue can be sent by express only.)		
Catalogue of Japanese Sword Guards. Okabe-Kakuya (1908).	1.40	1.25
The illustrations separately, in a cover . .	.30	.25

Collections of Western Art	By Mail	At the Museum
Manual of Italian Renaissance Sculpture. Benjamin Ives Gilman	$0.65	$0.50
With one exception and two additions, all the works of sculpture described in the Manual are installed in the present West Court.		
Catalogue of an Exhibition of American Silver: With illustrations (1906)	7.70	7.50
Catalogue of an Exhibition of American Church Silver (1911)	5.25	5.00
Catalogue of a Memorial Exhibition of the Works of Frederic Porter Vinton	1.10	1.00
The following publications are also on sale at the office at the entrance:		
The Tears of the Heliades, or Amber as a Gem. W. A. Buffum	1.20	1.00
A Catalogue of the Engraved Plates for Picturesque Views in England and Wales after Water Color Drawings by J. M. W. Turner. Francis Bullard:		
Paper	1.10	1.00
Cloth	1.60	1.50
Prints. E. H. Richter: With illustrations. Houghton Mifflin Co., 1914,	2.15	2.00
Athenian White Lekythoi. Dr. Arthur Fairbanks. University of Michigan, Humanistic Studies.		
Vol. VI., 1907	4.25	4.00
Vol. VII., 1914	3.75	3.50
Bernini and Other Studies in the History of Art. Richard Norton. Macmillan Co., 1914	5.25	5.00
Buddhist Art in Its Relation to Buddhist Doctrine. Professor M. Anesaki (in preparation).		

The publications of the Museum are on sale in London by Bernard Quaritch, No. 11, Grafton Street, New Bond Street, W.

ARTISTS' TICKETS

Admission by ticket is granted to *artists*, and to *designers* and others employed in industries, on satisfying the Director of their professional qualification, and for such period as the Director may determine, not exceeding one year.

COPYING AND PHOTOGRAPHING

Application to copy or photograph any object in the Museum should be made at the Director's office. Easels and space to keep materials are provided for students.

EDUCATIONAL OPPORTUNITIES

For information concerning the following announcements apply to the Supervisor of Educational Work at the Museum.

1. STUDENTS' TICKETS

Free tickets of admission are issued to

(1) *Teachers*, alone or accompanied by pupils for purposes of instruction in art.

(2) *Any student of art* or history, when recommended by a teacher known to the Museum; also to special students whose course of investigation may be assisted by work in the Museum or Library and to those who are attending special courses of instruction in the Museum.

2. DOCENT SERVICE

Free by Appointment

The officers of the Museum have united in offering to act as Docents, or companions to visitors in the galleries, as far as their other work will permit. Applicants will receive cards giving the day and hour of the appointment, and entitling the holders to the attendance of the officer named on the card within his department for one hour from the time stated. The number of persons in one party is limited to twenty-five. These cards do not exempt the holders from the usual admission fee to the Museum.

By applying in advance teachers and others who are interested in visiting the Museum may arrange to have a Docent meet groups or classes in the Museum; pupils may be sent without a teacher, in groups of from ten to twenty, and a Docent will meet them by appointment.

3. SUNDAY DOCENT SERVICE

Free to All

From the beginning of October to the end of May two speakers meet visitors in the galleries of the Museum on each Sunday afternoon. Informal talks are given either to audiences seated before objects in the collections or to groups moving from gallery to gallery; occasionally the lecture hall is used. The names of the speakers and the subjects of the talks are announced in the newspapers and in special notices sent upon request to educational and other institutions.

Those who give their time thus to making the collections of greater interest to the visitors are friends of the Museum, and the public and the Museum are greatly indebted to them for their willing efforts to impart to others the interest which they feel in the collections.

4. THURSDAY CONFERENCES

Admission by Card Previously Obtained

Informal talks in the galleries on objects shown at the time are given each winter by officers of the Museum. The conferences are announced in the Museum Bulletin, in the daily papers, and by leaflets posted and distributed at the entrance of the building. Admission is free by card, which will be sent when application is made accompanied by a stamped and addressed envelope. Applications will be filled in the order received, and tickets (to the capacity of the gallery) for each series of conferences will be sent two weeks before the series begins. The card does not exempt the holder from paying admission to the Museum.

5. UNIVERSITY EXTENSION COURSES

Admission by Fee

The Museum coöperates with the colleges and universities of Boston and neighborhood in the instruction offered by the Commission on Extension Courses. This instruction corresponds as nearly as practicable to that offered in the curriculum of the institutions coöperating.

Lectures are given in the Museum by the members of its Staff and the galleries and classrooms are offered for work in connection with courses relating to its exhibits. Information regarding hours, fees, and entrance requirements may be obtained by writing to the Commission on Extension Courses, University Hall, Cambridge, or to the Supervisor of Educational Work in the Museum.

6. LECTURES

From time to time the Museum invites distinguished men to deliver lectures on subjects connected with the Fine Arts. Admission is by invitation. Other lectures are given in connection with the courses offered by the School of the Museum. For these a fixed fee is charged; the topics and hours may be had on application.

The Museum also offers to the educational institutions of Greater Boston an illustrated lecture on the Treasures of the Museum, to be given without charge in the lecture hall of the institution asking for it: the lantern and operator to be supplied without cost to the Museum.

7. MISCELLANEOUS EDUCATIONAL ACTIVITIES

The Museum furnishes upon application printed lists of objects to be found in the collections which will aid the teacher of history, languages, geography, etc., to illustrate his subject. Series of half-tone reproductions of paintings, statues, and the minor arts are published for use in the schools in connection with the teaching of history, drawing, design, etc. The Museum gladly lends, under simple restrictions, its lantern slides (about 3,500), photographs (about 40,000), and duplicate textiles and prints.

8. PRIVATE INSTRUCTION AT THE MUSEUM

The use of the Museum classrooms and lecture halls is open to any persons or organizations desiring to illustrate single lectures or courses of instruction by the collections. Credentials satisfactory to the Supervisor of Educational Work must

be furnished by those desiring to give such courses, and the form of any public announcement must also be approved.

The use of the room is free. If the lantern is used an operator is furnished and a charge of $2.00 for each occasion is made. The Museum assumes no responsibility for this instruction.

The offer of this privilege continues a policy inaugurated in the early days of the Museum. A Memorandum upon Education adopted by the Trustees in 1883 and printed in the Annual Report of that year announced that the policy of permitting classes in art to occupy rooms in the Museum would be continued in any future extension of the building and collections. In this memorandum the Trustees stated that they "have not considered it necessary to do more than satisfy themselves that the direction of these classes was in good hands, not likely to bring discredit upon the Museum. They have not asserted any further control or right of visitation." In announcing the larger facilities now available for similar ends, the Museum desires that this attitude be clearly understood.



First Museum Building

HISTORICAL DATA

STATEMENTS OF PURPOSES

The charter constitutes "a body corporate, by the name of the Trustees of the Museum of Fine Arts for the purpose of erecting a museum for the preservation and exhibition of works of art, of making, maintaining, and exhibiting collections of such works, and of affording instruction in the Fine Arts."

Act of Incorporation, February 4, 1870

"The objects of the Museum of Fine Arts are: 1st. To make available to the public and to students such art collections already existing in this neighborhood as the proprietors of such collections may see fit to deposit in a suitable building to be arranged for the purpose, — under such general provisions as to the custody and exhibition thereof as shall be agreed upon, — with the sole view to their greatest public usefulness. 2d. To form in this way the nucleus of what may hereafter become, through the liberality of enlightened friends of Art, a representative Museum of the Fine Arts, in all their branches and in all their technical applications. 3d. To provide

Report of Committee on By-Laws, March 17, 1870

opportunities and means for giving instruction in Drawing, Painting, Modelling, and Designing, with their industrial applications, through lectures, practical schools, and a special library."

" . . . the Museum was founded upon a very broad basis. Its aims, as is expressed in its charter, are to make, maintain, and exhibit collections of works of art, and to afford instruction in the Fine Arts: as expressed by the words on its corporate seal, they are, 'Art, Industry, Education'; as implied by the condition of free access for the public contained in the deed of its land, they are the benefit and pleasure of the whole community."

Report on the Increase of the Collections, Annual Report, 1883

.

" . . . it is of the first importance that our collections should attract, interest, and instruct the public; and it is of an importance second only to this that they should meet the requirements of the artist, the student, the designer, and the specialist "

.

" In using our space, the first object should be to give it to those things which have the greatest interest and beauty; the second, to secure the proportionate growth of all departments of the Museum."

.

" To frame a scheme for the purchase of original works is, however, practicable only in the most general way. We must assume as the foundation of it that the Museum is to be what its name expresses, a Museum of the Fine Arts; that its primary intention is to collect and exhibit the best obtainable works of genius and skill; that the application of the Fine Arts to industry and the illustration of the Fine Arts by archaeology are both within its province, but that neither of these is its first object."

ORIGIN AND GROWTH

In 1859, eleven years before the incorporation of the Museum, the Jarves Collection of Italian pictures, now in New Haven, had been offered as a nucleus for a public museum of art in Boston, but the project had been abandoned. In 1869 several circumstances combined to reawaken interest in the scheme. The Boston Athenaeum had received a bequest of armor and the offer of funds for a room wherein to exhibit it. The Social Science Association had conceived the idea of a public collection of plaster reproductions of sculpture. Harvard College sought an opportunity to make its collection of engravings useful to the public. The Massachusetts Institute of Technology had no sufficient room for its collection of architectural casts. In October, 1869, representatives of these organizations united with other interested persons in appealing to the State Legislature, which early in the following year established a public Museum of Fine Arts in Boston by granting the present charter. No support from State or City was provided for, and none has ever been received, the only gift to the Museum from a public source being the plot of ground on Copley Square occupied by the first building.

Foundation

Among the founders of the Museum, Martin Brimmer, its President for twenty-five years until his death in 1895, and Charles C. Perkins, Honorary Director for sixteen years until his death in 1888, should be named first. The reports and published addresses of both testify to their high conception and clear grasp of the essential purposes of the Museum. The first executive officer appointed was General Charles G. Loring, a veteran of the Civil War and both before and after a traveller in Egypt and student of Egyptology. General Loring remained in general charge of the Museum for twenty-six years as Curator and afterward Director, from its opening in 1876 until his resignation in 1902, and at his death a few months later was Director Emeritus.

Founders

At a meeting held February 3, 1871, in Music Hall, a

committee was appointed to solicit subscriptions for a Museum building. The amount ultimately obtained was $261,000. From a number of competitive designs for a fireproof structure, the plans of Sturgis & Brigham, well-known architects of Boston, were selected. A wing of the building was dedicated with appropriate ceremony on July 3, 1876, and on the next day, the centennial anniversary of the Declaration of Independence, it was opened to the public. The collections of the Museum, both gifts and loans, which for four years had been exhibited in two rooms at the Athenaeum, were installed in the new structure.

First Building

To complete the front of the building another popular subscription was called for in 1878. The response was prompt and generous. In 1888 another enlargement of the building became necessary. The amount received from this third subscription enabled the Trustees to erect two wings which, with a connecting corridor, completed a quadrangle. The enlarged building was opened in 1890, the contents rearranged; on the first floor, the collections of Egyptian and Classical antiquities, with casts of antique and Renaissance sculpture; on the second, the collections of paintings, minor arts of Europe, and Oriental art.

For many years the Museum was without funds for purchases, notwithstanding the utmost economy in administration. The exhibits of this period consisted almost entirely of loans. Later both bequests and gifts were received. Henry L. Pierce, Catherine C. Perkins, Julia B. H. James, Harvey D. Parker, George B. Hyde, and a number of others, left large sums to the Museum, and those benefactions have been continued by the bequests of R. C. Billings, C. H. Hayden, Sarah W. Whitman, Martin Brimmer, and others. Within the ten years ending in 1904 the free use of funds available for purchases more than doubled the value of the collections belonging to the Museum.

Benefactions

The collections of Egyptian Art now embrace sculptures, including royal statues from the Mycerinus Pyramid Temple at Gizeh, obtained in the course of recent excavations by the

Harvard University–Museum of Fine Arts Exploring Expedition; smaller objects, including cut leather garment of 1350 B. C., gold ornaments, tiles. The collections of Classical Art embrace sculptures, including the Three-sided Relief (fifth century), Head of Aphrodite, female head from Chios (fourth century), Head of Homer (Hellenistic); terra-cottas, including portrait head (Roman); vases, bronzes, coins, and gems, including Marlborough cameo (Graeco-Roman). The collections of Chinese and Japanese Art embrace sculptures of wood, bronze, marble, and lacquer from the fifth century to the present time; paintings, including the Hokke Mandara (eighth century) and the Heiji Monogatari Roll (thirteenth century); early Chinese pottery; Chinese bronze mirrors, swords, and lesser works in sculptured iron, bronze, silver, and gold; lacquers, porcelains. The collections of paintings embrace Spanish, Italian, Flemish, Dutch, French, English, and American examples, including Don Baltazar Carlos and His Dwarf, Velasquez; Slave Ship, Turner; Watson and the Shark, Copley; Athenaeum Heads of George Washington and Martha Washington, Stuart. In the other collections of Western Art the collections of Mohammedan art embrace pottery, including the Sears Persian lustre bowl (thirteenth century), Persian illuminations, Persian rugs, and velvets. The collections of European Art embrace textiles, including Flemish tapestries (fifteenth and early sixteenth centuries); sculpture, including Head of Ceres, by Auguste Rodin; smaller objects, including Paul Revere silver. The collection of Prints consists of 60,000 examples. The collection of Plaster Casts contains several hundred casts from Greek, Roman, and Italian Renaissance sculpture. The Library contains 14,035 volumes, 7,419 pamphlets, and 34,395 photographs; all chosen with special reference to the Museum collections and intended for the use of both Staff and public.

The Collections

For several years after the building was opened, the administrative work of the Museum was performed by the Director and the Secretary with a small number of assistants. In 1885 two of the departments were placed in charge of men of special

competence. Since that time numerous additions have been made to the staff of trained men upon whose judgment the Trustees have relied in the choice of acquisitions and the arrangement of exhibits, and to whom the public have come to look for aid in the understanding of the collections. To the band of active-minded and devoted scholars who are or have been identified directly or indirectly with its interests, the Museum owes much of its present standing abroad and influence at home. In 1906 Visiting Committees to the Departments of the Museum were appointed, and in 1908 Advisory Committees upon branches of its activity.

Administration

The development of the methods of the Museum has kept pace with the growth of its means. The Museum has sought to attain its first charter purpose — that of protecting works of art from destruction and oblivion in a special building — by providing in the new structure (1909) the best conditions of safety; by arranging therein exhibition galleries in which each object is shown to the best possible advantage; by stimulating public interest through alternative exhibitions drawn from collections held in reserve; and by promoting understanding of the objects shown, through both oral and printed interpretation. The methods of oral interpretation employed include Gallery Conferences (since January, 1908) by officers of the Museum and other competent persons on objects shown at the time; the assignment of these and other speakers under the title of Docent (since April, 1907) to the duty of meeting visitors singly or in groups in the galleries to give information about the exhibits. The Sunday Docent Service (since January, 1908) includes guidance, talks, and department circuits offered by professional men and others of special training. Printed aids to understanding the collections include labels and chart books in the galleries, a Handbook (first edition, August, 1906), Bulletin (first issue, March, 1903), and other publications; photographs (since May, 1882), postal cards (since 1907), and half-tones illustrating Museum objects sold at the door; teachers' lists (since

Methods of Public Service

1908) of objects relating to historical periods and teachers' loan collections of photographs and lantern slides.

The Museum has sought to attain its second charter purpose — that of imparting knowledge and skill in the field of fine art — by maintaining a library of fine art (since 1877); by giving free admission to students and copyists (since 1876); by providing in its new building (1909) reserve galleries in which each object can be studied to the best advantage; by offering special students opportunities for work in the Department offices (since 1887); by publishing catalogues of permanent value (since 1887); by arranging courses of lectures on subjects germane to the collections (since 1892, University Extension courses since 1908); by establishing a public inventory of works of art outside the Museum, interesting and accessible to the Boston public, under the title of a Registry of Local Art (since October, 1909); and by giving the best instruction practicable in the arts of drawing, painting, modelling, and designing in the School of the Museum (classes begun 1876; reorganized as the School of the Museum, 1901).

Studies for the New Museum

Three circumstances led the Trustees in 1899 to consider seeking a new site and erecting a new building — the inadequacy of the Copley Square building and lot for the future accommodation of the Museum, the danger of fire from high neighboring structures, and the obstruction of light thereby. The grounds on which the present Museum stands, covering twelve acres fronting on Huntington Avenue and the Fenway, were purchased by vote of the Board on December 5, 1899. On April 22, 1902, the sale of the Copley Square property was effected and on May 27 a Building Committee was appointed, under the Chairmanship of Samuel D. Warren, "with full powers to procure plans, specifications, and estimates for Museum buildings on the Fenway land."

At a number of meetings of the Building Committee the question of a competition of architects was carefully considered, the decision of the Committee being to select two architects who should report a building scheme without prejudice to the

right of the Trustees to proceed thereafter as they might elect. In accordance with this decision, the Committee in the following November commissioned Mr. R. Clipston Sturgis in consultation with Mr. Edmund M. Wheelwright to collaborate with the Committee and the Staff of the Museum in studying the possibilities of the Fenway site and in formulating a possible solution of the building problem both in writing and by drawings and sketches. In order to the best utilization of the property, the Trustees asked and obtained from the city a change in the layout of Huntington entrance and the Fenway, replacing its original curves by rectangular outlines.

The series of studies which have ended in the present plan were begun in January, 1903, and actively prosecuted. They are recorded in several scores of progressively changing sketch-plans based on many hundred detail drawings, and their direct written result includes, besides reports from Messrs. Sturgis and Wheelwright and from others, two volumes entitled "Communications to the Trustees regarding the new building" Nos. 1 and 2, privately printed in March and December, 1904, and containing, with extracts from recent literature on museum construction and administration, papers contributed by officers of the Museum. In December, 1903, the Building Committee, with the approval of the Trustees, commissioned the architects and the Director to study European museums. Accompanied by the President of the Museum, the party spent the following three months (January to April, 1904) in Europe, visiting one hundred and four museums and galleries in thirty cities. An illustrated volume containing reports of observations by Messrs. Sturgis and Wheelwright, architects, was privately printed in January, 1905, as No. 3 of Communications to the Trustees. During the summer of 1903 the Committee authorized the erection of a temporary structure on the Fenway site for the purpose of experiments in the lighting of galleries. The work was conducted at first under the supervision of Professor Charles L. Norton of the Institute of Technology, and later in the immediate charge of Mr. W. R. McCornack, in co-operation with Messrs. Sturgis and Wheel-

wright, architects, and with the committees and officers of the Museum. Experiments were continued for two years, and in January, 1906, an illustrated volume entitled "The Experimental Gallery," embodying the results of the tests made, was privately printed as No. 4 of Communications to the Trustees.

In October, 1905, the Building Committee requested and received from Professor D. Despradelle of the Institute of Technology a criticism of the studies for the new building made since 1903, which included sketch-plans submitted by officers of the Museum during the preceding summer at the instance of the Committee. Three months later, in January, 1906, the Committee presented to the Trustees a unanimous report, accompanied by a sketch-plan, elevations, and a perspective, drawn by Professor Despradelle, and recommended that instead of instituting a competition the Trustees should appoint Mr. Guy Lowell as architect of the building, with Messrs. E. M. Wheelwright, R. C. Sturgis, and D. Despradelle as consulting architects, to carry out the design in substantial compliance with the general requirements of the Committee as elaborated during the previous three years. The Trustees responded by authorizing the Committee to obtain plans in general accordance with their recommendations, and on the 19th of the following July the Committee presented to the Trustees plans, elevations, sections, and a perspective prepared by Mr. Lowell. These were accepted and adopted by the Trustees, who, at a subsequent meeting held February 4, 1907, authorized the signing of a contract for that part of the structure which had been planned in detail for immediate erection.

On April 11 ground was broken. On July 18 Mr. Warren resigned the Chairmanship of the Building Committee, remaining a member; and Mr. Henry S. Hunnewell, a member of the Committee from the beginning, was appointed in his stead. Two years and four months later, November 15, 1909, the building was opened to the public.

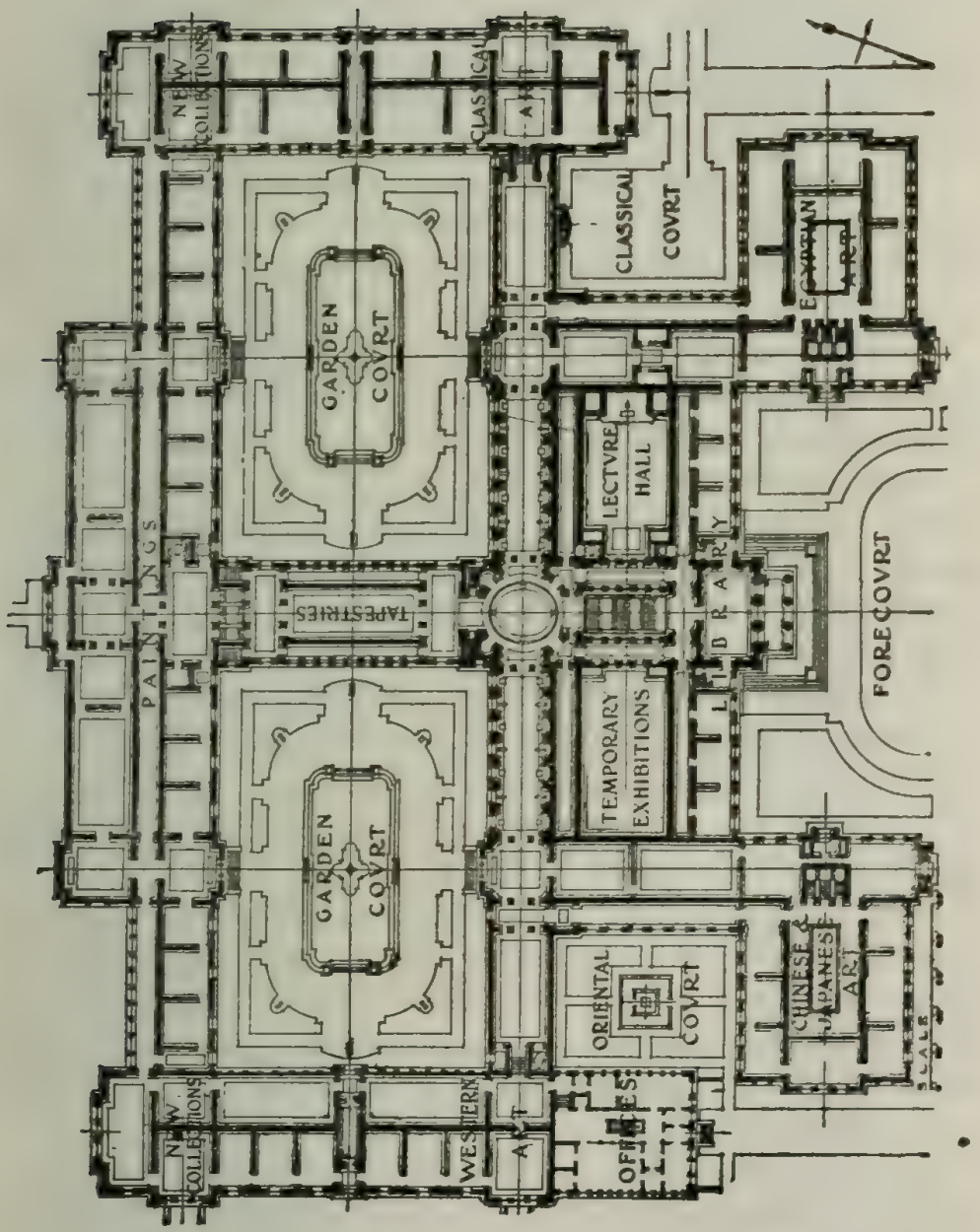
The total cost of the new Museum was about $2,900,000.

The sum of $1,200,000 was expended for land and improvements, $1,600,000 for the building itself, and $100,000 for moving and installation. These expenditures have been defrayed from the proceeds of the sale of the old building ($1,750,000), contributions from private individuals ($600,000), and appropriations from the Museum endowment (about $500,000). The building contains eight structurally separate departments, — Egyptian Art, Classical Art, Western (European and Mohammedan) Art, Chinese and Japanese Art, Pictures, Prints, Casts, and Library, — the main floor being chiefly devoted to exhibitions historically arranged and installed to show each object to the best advantage, and the ground floor to reserve collections accessible to all visitors and to study and administration rooms; both floors being abundantly lighted, mostly by high windows. An area of 94,882 square feet of floor space is devoted to primary exhibition purposes and 82,437 square feet to reserve collections, offices, workrooms, etc.

Plans for the eventual development of the Fenway property contemplate buildings covering the entire site. These consist of the completed Museum to the east, a building to the northwest for casts from sculpture, and another to the southwest for the School of the Museum, replacing the present provisional structure. The gift from Mrs. Robert Dawson Evans in May, 1911, of that portion of the Fenway front designed as a picture gallery assures the completion of the Museum in general accordance with the original plans.

The Completed Museum

In the completed Museum the present Rotunda on the main floor, reached by the stairway from the entrance, will be about equally distant from the centre of the principal departments. Straight on northward a gallery for tapestries will lead to the Picture Gallery lying east and west on the Fenway. The present Picture Galleries or the adjacent corridors will then give access eastward to the wing on Huntington Avenue, then devoted entirely to Egyptian Art, and to a future block on Huntington entrance to be devoted to Classical Art; and


NEW COLLECTIONS
CLASSICAL ART
CLASSICAL COURT
EGYPTIAN ART
GARDEN COURT
LECTURE HALL
LIBRARY
PAINTINGS
TAPESTRIES
FORE COURT
TEMPORARY EXHIBITIONS
GARDEN COURT
ORIENTAL COURT
CHINESE & JAPANESE ART
NEW COLLECTIONS
WESTERN ART
OFFICES

westward to the wing on Huntington Avenue, then devoted wholly to Chinese and Japanese Art, and to a new interior block to be devoted to Western Art. From the lobby of the future Picture Gallery on the Fenway an interior corridor, continued as an external loggia fronting northward, will lead east and west to galleries accessible either through existing Departments, and hence available for their extension, or through corridors only, and hence available for new Departments.

Four principles of arrangement determined the plan of the completed building, and have been adhered to as far as possible in housing the collections and work of the Museum in the present fraction of the whole design.

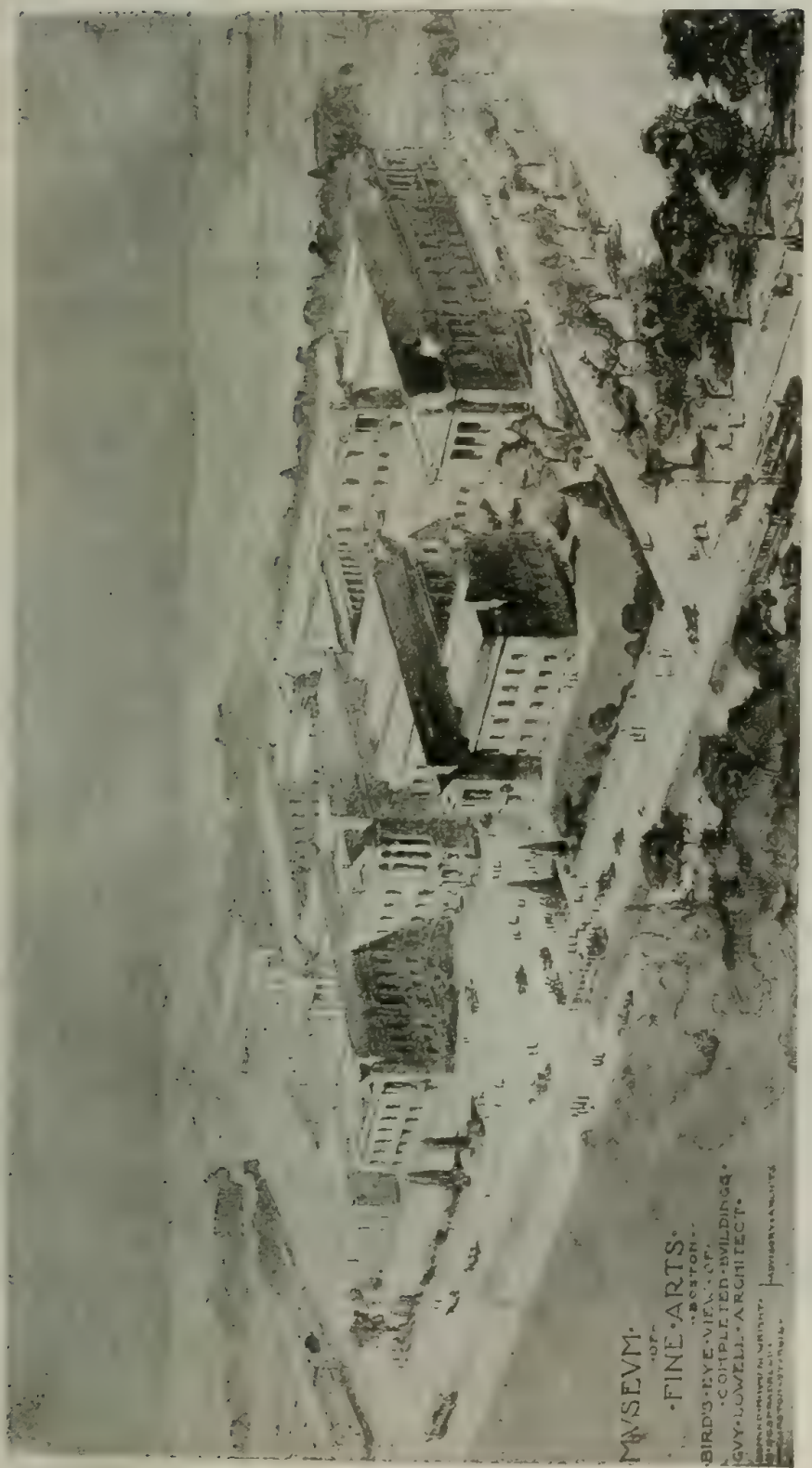
Division in Plan. The building is not a single museum, but a group of several, each devoted to collections of one origin or of one character, and each accessible without traversing any other.

Separation by Resting Places. The grounds and open courts of the building, the halls and loggias connecting the departments, offer opportunities for relaxation and diversion among surroundings either of natural beauty or of architectural dignity.

Division in Elevation. Almost the entire main floor is devoted to exhibition, while a large part of the ground floor is devoted to rooms for study and for objects arranged compactly for preservation, both study and store rooms being open to the public upon application.

Oblique Illumination. Most of the galleries are lighted by high windows instead of from overhead, and the size and arrangement of both windows and skylights throughout the building are the fruit of observation and experiment directed to securing ample and well-directed illumination in all parts of every room.

These four provisions aim to obviate recognized hindrances to the fullest effect of museum collections upon the visitor. The separation of departments prevents confusion and distraction of thought; intermediate resting places forestall fatigue of body and mind; opportunities for instruction render the exhibits comprehensible; well designed light openings make them visible. The plans permit of meeting a fifth hindrance



Bird's Eye View of the Completed Museum

to the vital influence of museums — that of their sameness of attraction — by providing opportunities for the alternation of exhibits on the two floors, and for occasions having to do with the collections — conferences, meetings, social gatherings, even plays or concerts — in the halls and gardens of the building.

The Museum in its second home promises the city a new agency of spiritual well being; not dedicated to discipline of mind or direction of conscience, like a school or a church, but, like the shrine of the Muses whence it takes its name, sacred to the nurture of the imagination.



Robert Dawson Evans Galleries for Paintings
Fenway Front

CHRONOLOGY

THE MUSEUM INCORPORATED FEBRUARY 4, 1870

DEPARTMENTS

The Museum placed under the general charge and management of a Curator (afterward Director) January 21, 1876.

Library organized July 17, 1879.

Print Department established February 1, 1887.

Department of Classical Antiquities established March 1, 1887.

Japanese Department established March 15, 1890. The title changed to "Department of Chinese and Japanese Art" April 28, 1903.

The name of the School of Drawing and Painting (maintained since January 2, 1877, in the Museum building) changed to "School of the Museum of Fine Arts" October 17, 1901.

Keepership of Paintings instituted August 1, 1902.

Department of Egyptian Art created September 15, 1902.

Honorary Curatorship of Western Art (except paintings and textiles) created April 21, 1910.

Curatorship of Painting created May 11, 1911.

LAND AND BUILDINGS

Land on Copley Square given by the City May 26, 1870.

West wing upon Copley Square opened to the public July 3, 1876.

Completed front on Copley Square opened July 1, 1879.

Southern corridor and connecting wings opened March 18, 1890.

Land on the Fenway purchased December, 1899.

Land and buildings on Copley Square sold April 22, 1902.

Ground broken for the New Building April 11, 1907.

New Building opened November 15, 1909.

Robert Dawson Evans Galleries for Paintings opened February 3, 1915.



Location of the Museum Buildings

T. O. Metcalf Company, Boston, U. S. A.

GROUND FLOOR

The exhibition galleries of the Print Department and the gallery of Water-colors are on the entrance floor on either side the vestibule of the Evans wing. The rest of the entrance floor is occupied by secondary collections and offices.

On the opposite plan the offices are indicated as follows:

Administration	A	Egyptian Art	E
Secretary of the Museum,	S	Western Art	WA
Prints	Pr	Textile Study	Tx
Classical Art	Cl	Paintings	Pa
Chinese and Japanese Art,	C&J	Superintendent of the Building	SB
Catalogues and Photographs	CP		

Office hours, 11 to 12.30 and, except on Saturdays, 2 to 5 P.M. The Library, the Textile Study, and the offices of the Department of Prints and the Superintendent of the Building are open during Museum hours.

Apply at the office of the Administration for tickets issued to artists, teachers, and students, and for Docent appointments.

Not all the contents of the Museum can be shown at once. Each department possesses a larger or smaller reserve collection which may be drawn upon for alternative exhibition in the main galleries. Persons especially interested are welcome in the department offices for conference with the officers and study of objects not shown at the time.

The Lecture Hall is on the entrance floor, and is entered from the Crypt beyond the main stairway.

MAIN FLOOR

The stairway leads to the main floor, containing the chief galleries of all the departments except that of Prints. The galleries of Prints are on the entrance floor in the Robert Dawson Evans Galleries for Paintings.

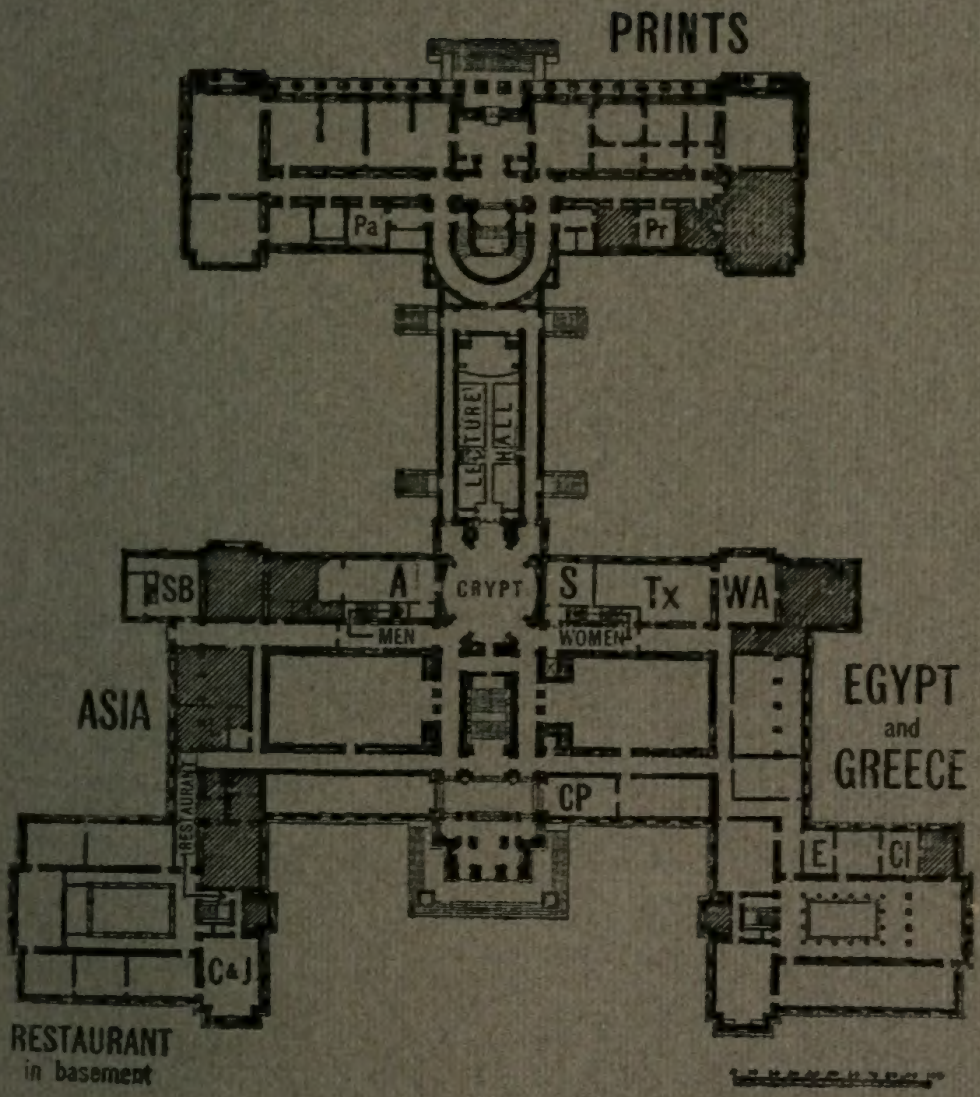
On the main floor the galleries of Chinese and Japanese Art and of Western Art are reached directly from the Rotunda on either hand. The galleries of Paintings are reached through the Tapestry Gallery, opening opposite the stairs. The galleries of Egyptian Art and Classical Art open from the end of the right-hand (Coptic) corridor. In all these departments the exhibits are arranged chronologically as far as practicable.

The Library is over the main entrance. In recognition of a gift in memory of the late William Morris Hunt, it has received the name of the William Morris Hunt Memorial Library. A bust of Mr. Hunt will later be placed here. The books are not from Mr. Hunt's library, but are the collection gathered during the past thirty years at the old building. The pictures and tapestries on the walls are also from the Museum collections. The Library stack is in the attic and is not open to visitors.

The William Morris Hunt Memorial Gallery, containing paintings and drawings by Mr. Hunt, is over the Library, and is reached by the elevator at the right of the entrance hall.

GALLERY OF RECENT ACQUISITIONS

Objects recently acquired in all the departments are shown in the gallery on the entrance floor, reached through the office for the sale of Catalogues and Photographs.



GROUND FLOOR PLAN

Art
Cat
B

136393

Boston. Museum of Fine Arts

Handbook

NAME OF BORROWER.

DATE.

University of Toronto
Library

DO NOT
REMOVE
THE
CARD
FROM
THIS
POCKET

Acme Library Card Pocket
LOWE-MARTIN CO. LIMITED